

Redefining Editorial Experience

User Experience & User
Interface Design in digital
publications

Escola Superior de Artes e Design
Master in Graphic Design

Student: Melissa Odeth Márquez Treviño

Supervisor: Elga Ferreira, Phd

Caldas da Rainha, September 2019

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masters in graphic design

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Acknowledgments

First, I want to thank my family for all the support during these two years. Thanks, mom for the long-distance calls and for always being aware of me. To my dad, thanks for the opportunity of studying abroad; without you, all of this would not be possible.

To my supervisor, Dra. Elga Ferreira that provided me the necessary tools to enrich this project, for guiding me in this road, and for all her support, ¡thank you!.

To Eduardo, thank you for every adventure, every word of encouragement and for your help that was essential in this process.

Finally, to those friends who supported me in one way or another, that were present with a message or call, thank you for always being there.

Abstract

The publishing industry is facing a transition era, where the development of new digital technologies has led people to adopt new reading habits, where every day is less common to receive content in a piece of printed paper, and more and more common to do it through a screen.

Digital publications have been present for a while, facing constant changes, so this theoretical-practical research aims to explore their transition, what they have done, and what are they doing to respond to their readers' needs. Emphasized in digital magazines, the objective is to understand them from its roots, analyzing concepts related to editorial design and through theory and the work of designers who redefined the concept of publications on the screens. This theoretical part is complemented with the study of two areas of design that are related to the development of digital products: user experience and user interface.

The two case studies presented, Wired and The New Yorker magazines explore what magazines that have lead the market in terms of innovation and design have done in recent years and how are they facing today's challenges. In addition, in this critical analysis exploration, topics such as their online strategy, design of their apps, and their activity in social networks are explored.

The practical project developed, seeks to apply the concepts explored in the theoretical part of the research, in order to respond to the needs of a cultural magazine of Mexico, *La Tempestad*. Through a survey, the reading habits of the target audience are analyzed to understand what readers are looking for and create a solution that is appropriate for them. A graphic proposal of a digital magazine in the form of an application is presented, with interactions, design, and navigational tools the app seeks to create a unique experience with their readers.

Key words:

Digital Publications, Magazines, User Experience, User Interface.

Index of figures

Figure 1. Covers of Nova and Oz Magazines

Source: <https://novadandoblog.wordpress.com/2012/10/06/nova-magazine-2/>

Figure 2. The Gentleman's Magazine, 1731

Source: <https://www.timetoast.com/timelines/historia-de-la-publicidad-0fb8d9dc-57ef-40b9-8bd8-88b7637eece7>

Figure 3. The American Magazine, 1741 and General Magazine, 1741.

Source: <https://pressingfirsts.wordpress.com/2014/11/07/main-magazines/>

Figure 4. Harper's Bazaar first issue, 1867 and Vogue, 1892

Source: <https://www.designspiration.net/save/20277055689017/>

Figure 5. Magazine covers of the 1960s.

Source: <https://www.oldlifemagazines.com/look-magazine-august-7-1956-prince-philip-the-queen-s-controversial-husban.html>

Figure 6. The Face and i-D magazine covers.

Source: <http://covers.i-d.co/cover/1/1>

Figure 7. RayGun covers

Source: <http://historiadesigneteoria.blogspot.com/2013/04/david-carson.html>

Figure 8. Print magazines on the newsstand

Source: <https://www.bandt.com.au/media/the-secret-to-picking-a-winning-magazine-cover>

Figure 9. Wallpaper Cover, January 2013

Source: <http://photonshouse.com/wallpaper-magazine-photo-editor.html>

Figure 10. Independent publications or zines

Source: <https://ybca.org/exhibitions/>

Figure 11. The New York Times magazine design

Source: <https://inewsdesign.com/2011/10/19/the-new-york-times-magazine/>

Figure 12. Sky Delta and The Lawyer magazine

Source: <https://news.delta.com/march-sky-magazine-features-ceos-delta-s-global-alliances>

Figure 13. Final layout and grid

Source: Layout Essentials, 100 design principles for using grids

Figure 14. Grid examples

Source: Layout Essentials, 100 design principles for using grids

Figure 15. The times, iPad app, 2014.

Source: Editorial Design: Digital and Print.

Figure 16. Sketch from The Guardian's iPad development

Source: Editorial Design: Digital and Print.

Figure 17. The guardian's, iPad app, 2014

Source: Editorial Design: Digital and Print.

Figure 18. Mag+Berg Bonnier and the dual layering

Source: <https://www.youtube.com/watch?v=iAZCr6canvw>

Figure 19. New geography of digital editorial. Mag+Berg Bonnier

Source: <https://www.youtube.com/watch?v=iAZCr6canvw>

Figure 20. Wired USA, September 2019

Source: https://issuu.com/paulguarino710/docs/2019-09-01_wired

Figure 21. Time Magazine, August 19th 2019

Source: https://issuu.com/paulguarino710/docs/2019-08-19_time_usa

Figure 22. The Economist, USA, August 2019.

Source: https://issuu.com/paulguarino710/docs/2019-08-17_the_economist

Figure 23. Teen Vogue, digital magazine

Source: <https://www.teenvogue.com/story/arlissa-running-music-video-lauren-jauregui>

Figure 24. Flipboard app, 2010

Source: <https://www.youtube.com/watch?v=LDARc7jhM8U>

Figure 25. Apple's Newsstand 2011

<https://goodereader.com/blog/tablet-slates/ios-5-newsstand-leads-to-surge-in-ipad-magazine-subscriptions>

Figure 26. Instapaper 2010 and Instapaper 2019 for iPad

<https://blog.instapaper.com>

Figure 27. Basic Feature phone screens

Source: Designing the Editorial Experience : A Primer for Print, Web, and Mobile.

Figure 28. Smartphone screens

Source: Designing the Editorial Experience : A Primer for Print, Web, and Mobile.

Figure 29. Mini tablet screens

Source: Designing the Editorial Experience : A Primer for Print, Web, and Mobile.

Figure 30. Tablet screens

Source: Designing the Editorial Experience : A Primer for Print, Web, and Mobile.

Figure 31. Laptop screens

Source: Designing the Editorial Experience : A Primer for Print, Web, and Mobile.

Figure 32. Desktop screens

Source: Designing the Editorial Experience : A Primer for Print, Web, and Mobile.

Figure 33. What is a Persona?

Source: <https://theblog.adobe.com/putting-personas-to-work-in-ux-design-what-they-are-and-why-theyre-important/>

Figure 34. A site map for a basic Web site.

Source: A Project Guide to UX Design: For user experience designers in the field or in the making.

Figure 35. A basic task flow that shows the path for a user depending on login status.

Source: A Project Guide to UX Design: For user experience designers in the field or in the making.

Figure 36. Visual Vocabulary from Jesse James Garret

Source: <http://www.jjg.net/ia/visvocab/>

Figure 37. Low-Fidelity Wireframes

<https://uxdesign.cc/prototyping-an-integral-part-of-every-designers-workflow-1e7bceea48dd>

Figure 38. The Golden Section

Source: <https://www.canva.com/learn/what-is-the-golden-ratio/>

Figure 39. International paper size standard

Source: <https://www.designersinsights.com/designer-resources/international-paper-envelope-sizes/>

Figure 40. 4:3 and 16:9 comparison

Source: <https://sslproductions.com/2018/03/27/aspect-ratios-explained/>

Figure 41. Eye movement across an interface should form a logical path.

Source: About Face: The Essentials of Interaction Design

Figure 42. Twitter app using a stack pattern, including content, control and navigation elements.

Source: Twitter App

Figure 43. iOS iPad mail app presents a navigable index pane.

Source: About Face: The Essentials of Interaction Design

Figure 44. The procreate digital painting app

Source: About Face: The Essentials of Interaction Design

Figure 45. Lists on Spotify app

Source: Spotify app

Figure 46. Grids on Instagram app

Source: Instagram app

Figure 47. iOS weather app, the classic example of a content carrousel.

Source: iOS weather app

Figure 48. Netflix app home screen

Source: Netflix app

Figure 49. Facebook app and the use of cards

Source: Facebook app

Figure 50. Tab bars on the App Store

Source: App Store iPhone

Figure 51. Nav tab on Gmail app

Source: Gmail app for iPhone

Figure 52. Hamburger icon on Gmail app

Source: Gmail app for iPhone

Figure 53. Multitouch gestures

Source: <https://medialoot.com/blog/how-to-draw-a-multi-touch-tap-gesture-vector-icon/>

Figure 54. Buttons for apps

Source: About Face: The Essentials of Interaction Design

Figure 55. Icon buttons for iPhone App Store

Source: iPhone's App Store

Figure 56. Twitter app using hyperlinks

Source: Twitter app

Figure 57. Checkboxes

Source: About Face: The Essentials of Interaction Design

Figure 58. Radio buttons

Source: https://www.uiuxlibrary.com/wp-content/uploads/radio_button@2x.png

Figure 59. Toggle buttons

Source: <https://material.io/components/buttons/#toggle-button>

Figure 60. Switches

Source: <https://support.apple.com/en-us/HT202070>

Figure 61. The first iteration of Hotwired from 1994

<https://www.wired.com/2008/06/ff-15th-rossetto-ss/>

Figure 62. Hotwired, 1995

Source: <https://wired.jp/2015/03/06/our-new-site/>

Figure 63. By 1996, Hotwired had invented the banner ad

Source: <https://www.wired.com/2015/03/our-new-site/>

Figure 64. How the stacks work

Source: <https://www.forbes.com/sites/anthonykosner/2011/07/08/dawn-of-the-stack-conde-nasts-scott-dadich-and-the-evolution-of-the-magazine-app/>

Figure 65. Content structured in stacks

Source: <https://ipadapplications.wordpress.com/2010/06/08/wired-magazine-for-ipad/>

Figure 66. Drop down table of contents

Source: <http://www.applematters.com/article/the-ipad-a-great-magazine-reader/>

Figure 67. First iPad magazine for Wired

Source: <https://tabletdesigner.wordpress.com/2017/01/03/whats-next-for-digital-magazines/>

Figure 68. Redesigned icons for the 2015 new site

Source: <https://www.wired.com/2015/03/our-new-site/>

Figure 69. WIRED magazine cover, May 2019

Source: Wired app

Figure 70. Revealed functions when tapping the cover

Source: Wired app

Figure 71. Stacks in WIRED app

Source: Wired app

Figure 72. Table of contents

Source: Wired app

Figure 73. The content

Source: Wired app

Figure 74. Typography in Wired app

Source: Wired app

Figure 75. WIRED'S Facebook page

Source: <https://www.facebook.com/wired/>

Figure 76. Instagram feed WIRED Magazine

Source: <https://www.instagram.com/wired/>

Figure 77. Website on a smartphone

Source: <https://www.wired.com>

Figure 78. Audio function inside articles

Source: <https://www.wired.com>

Figure 79. The site in landscape for iPad

Source: <https://www.wired.com>

Figure 80. Different sizes of text on a Mobile device

Source: New Yorker app

Figure 81. Buttons inside The New Yorker app

Source: New Yorker app

Figure 82. Layout for tablet version

Source: New Yorker app

Figure 83. Screens for New Yorkers Today app

Source: New Yorker Today app

Figure 84. New Yorkers Today sections of the magazine

Source: New Yorker Today app

Figure 85. New Yorkers Today cartoons

Source: New Yorkers Today app

Figure 86. New Yorkers Instagram stories

Source: <https://www.instagram.com/newyorkermag/>

Figure 87. New Yorkers Facebook page

Source: <https://www.facebook.com/newyorker/>

Figure 88. New Yorkers Twitter page

Source: <https://twitter.com/NewYorker>

Figure 89. Type that was the inspiration for Irvin

Source: <http://www.gutenberg.org/files/20095/20095-h/images/>

Figure 90. Direct competitors analysis table

Figure 91. Indirect competitors analysis table

Figure 92. Magazine Cover *La Tempestad*, June 2018

Figure 93. *La Tempestad* Logo

Figure 94. *La Tempestad* symbol

Figure 95. *La Tempestad* typography

Figure 96. *La Tempestad* margins

Figure 97. *La Tempestad* grid

Figure 98. Cover Layout of *La Tempestad*

Figure 99. Layout for 'La Menudencia' - *La Tempestad*

Figure 100. Layout for 'La Conversación' - *La Tempestad*

Figure 101. Layout for 'La Crítica' - *La Tempestad*

Figure 102. Which devices you have access to? - Graph

Source: Survey

Figure 103. What is the purpose of use? - Graph

Source: Survey

Figure 104. Device used to read - Graph

Source: Survey

Figure 105. Popular apps for reading - Graph

Source: Survey

Figure 106. Where do you get the content? - Graph

Source: Survey

Figure 107. Reading subjects in digital platforms - Graph

Source: Survey

Figure 108. Difficulties while reading on screens - Graph

Source: Survey

Figure 109. Most important features on a digital magazine - Graph

Source: Survey

Figure 110. 'How much would you be willing to pay? - Graph

Source: Survey

Figure 111. Omar Valle, Persona

Source: <https://unsplash.com/>

Figure 112. Nicolás Morales, Persona

Source: <https://stock.adobe.com/mx/>

Figure 113. Daniela Durán, Persona

Source: <https://unsplash.com/>

Figure 114. Site map for 'La Tempestad' app

Figure 115. Task flow for 'La Tempestad' app

Figure 116. Wireframing sketches

Figure 117. Low-Quality wireframes

Figure 118. High-Quality wireframes

Figure 119. Grid for 'La Tempestad' app

Figure 120. Baseline Grid

Figure 121. Icon design

Figure 122. Dynamic Type Size table

Source: <https://developer.apple.com/design/resources/>

Figure 123. Text styles for the interface

Figure 124. Text styles for the magazine

Figure 125. Shades of gray for text

Figure 126. Highlight color

Figure 127. App icon design

Figure 128. App icon test

Figure 129. Interface screens

Figure 130. Interface magazine screens

Figure 131. Tap to reveal the bar

Figure 132. Help screen

Figure 133. Share and save options

Figure 134. Pane table of contents

Figure 135. Prototype QR code

Figure 136. iPad screens

Glossary

App: abbreviation for application: a computer program or piece of software designed for a particular purpose. Usually they can be downloaded onto a mobile phone or other mobile device

Bar: A narrow pane on the side of a surface, typically used for commands or status information. Menu bars, toolbars, tab bars, navigation bars, and status bars are typical examples.

Gesture: A touch-based movement on the screen used to issue a command.

Grid: An invisible alignment system used to give a page a coordinated, orderly appearance.

Icon: A small picture-often rendered using 3-D, full color, and shading, used to label a command, option, or object.

Information architecture: The design of the organization, labeling, searching, and navigating of information within a product so that things are easy to find.

Interaction design: The interaction design of a product-how it 'feels'

Layout: Composition in which the designer establishes the arrangement, proportions, and relationships between the elements on a page.

Link: A control used to navigate to another page or initiate a command.

Navigation: Describes the interaction in which users find their way through a program to access information or a feature or to perform a multistep task.

Pane: a rectangular region within a surface, typically used for secondary information or commands

Personas: Personas are used in design, usually in the context of designing services in order to apply fictive user perspectives thoroughly and systematically during the designing process.

Platform: an environment for using and developing Software

Prototype: An interface mockup that demonstrates how a program or features is going to look or behave.

Scroll: To move the content of a surface to change its visible portion

Swipe: A touch gesture that is straight across an object, typically used to reveal commands or more information.

Task: A unit of activity that achieves a user goal, which may consist of several steps. A task achieves a user goal, whereas a step alone may not. Simple tasks may have only one step.

Task flow: The presentation of a multistep task across pages or within a single page.

UX (User experience): is the process design teams use to create products that provide meaningful and relevant experiences to users

UI (User Interface): is a conduit between human and computer interaction – the space where a user will interact with a computer or machine to complete tasks

User research: Refers to a variety of techniques used to gain insight into user needs and behaviors.

OS (Operating System): the software that controls the basic operation of a computer or computer network

Visual design: The visual design of a product-how it looks.

XIII

Visual hierarchy: A presentation format that emphasizes the most important information and is easily scannable.

Widows: term used in graphic design to refer to a very short line, usually one word, or the end of a hyphenated word at the end of a paragraph or column.

Wireframe: A prototype with content and functionality represented by rough controls, rectangles, lines, text, and simple glyphs.

Zine: a noncommercial often homemade or online publication usually devoted to specialized and often unconventional subject matter

Table of Contents

1. Introduction	17
2. State of the art	19
2.1 Background	19
2.2 Practical context	20
2.3 Sociocultural and Economic context	22
3. Editorial Design	26
3.1 What is Editorial design?	26
3.2 The Reading experience	28
3.3 Magazines	30
3.3.1 Definition of magazine	30
3.3.2 History	31
3.3.3 Magazine covers	35
3.3.4 Types of magazines	38
3.4 Structure	40
3.4.1 Layout	40
3.4.2 The Grid	41
3.4.3 Digital Grids	42
3.4.4 Navigation	44
3.4.5 Typography	47
3.5 Anatomy of a magazine	51
3.5.1 Inside the page	52
3.5.2 Elements for Digital magazines	55
3.6 Digital publications	57
3.6.1 History	57
3.6.2 Digital magazines	59
3.6.3 Formats	63

4. User Experience & User Interface	65
4.1 User Experience (UX)	65
4.1.1 Activities and methodologies in a typical UX process	66
4.1.2 User research	67
4.1.3 Design	69
4.1.4 Usability Testing	72
4.2 User Interface (UI)	73
4.2.1 Visual Interfaces Design Principles	73
4.2.2 Tools for creating a visual structure	75
4.2.3 Designing for mobile devices	76
4.2.4 Mobile navigation and controls	78
4.2.5 Multi-touch gestures	82
4.2.6 Controls	84
4.3 Tablets vs. Smartphones	87
4.3.1 Smartphones - Communication, networking, and availability	87
4.3.2 Tablets - entertainment and relaxation	88
5. Case Studies	89
5.1 Wired	89
5.1.1 History	89
5.1.2 Wired app	95
5.1.3 Online presence - social media	100
5.1.4 Website	102
5.2 The New Yorker	105
5.2.1 History	105
5.2.2 The New Yorker in numbers	105
5.2.3 Digital Channels	106
5.2.4 Apps	106
5.2.5 Social media	111

6. Practical Project	115
6.1 La tempestad	115
6.1.1 Definition of the problem	116
6.1.2 Magazine goals	117
6.1.3 Readers	117
6.1.4 The project	118
6.1.5 Analysis of competition	119
6.1.6 Visual System	123
6.2 User Research	130
6.2.1 Surveys	130
6.2.2 Personas	135
6.3 Design	137
6.3.1 Site map	137
6.3.2 Task flows	139
6.3.3 Wireframing	140
6.3.4 Visual Design	144
6.3.5 Prototyping	151
6.3.6 User Testing	151
6.3.7 Result	152
6.3.8 iPad Screens	165
 7. Conclusion	 170
 8. Bibliography	 172
 9. Appendix	 176
9.1 Survey	176
9.1 Low Quality Wireframes	182
9.1 High-Quality Wireframes / process	187

1. Introduction

Printed publications have existed for more than 500 years, playing an important role in people's daily life. Getting the newspaper in the morning was the daily source of news and information. Entertainment was fed by magazines, which were usually read in the waiting room, in a coffee shop or a beauty salon. Printed publications were a big part of everyone's daily life.

However, technological development in the last decades has changed this scenario, leading the publishing industry to rethink their products, entering into a new era of transition. With the Internet, new forms of communication and publishing were born, threatening the conventional business model, people started to question why paying for something that could be found online for free. However, not only the Internet and software played an important role in this, hardware was important too. When devices such as the iPad, Tablets, and e-readers were introduced the publishing industry was no longer limited to a piece of printed paper; these developments brought new requirements but also a world full of possibilities, not only for the publisher but for the readers too.

It is important to mention that readers still enjoy what a printed edition can offer: the feel of the paper, turning pages or the scent of the inks is something that only a printed object can create; a unique experience, that can not be easily replaced by the screen. Nonetheless, this experience is the result of years and years of exploration, moreover, in just one edition, editorial designers for printed editions might spend hours deciding about the format, the type of paper and the number of inks, so the question will be, what digital publications designers must be exploring, and which factors do they have to take in mind to create an experience with their readers.

17

Since the mediums are totally different, this dissertation aims to respond to what does the digital publications have done and what else could be done in order to create a new experience with the readers. It also seeks to understand the possibilities that digital editions have nowadays, with all these technological developments, new things can be created for the screen, now, publishers and designers can tell a story in a way that the printed edition never could, through interactions, moving images, sounds and a lot more. Additionally, the benefits that can be reached by this kind of publication, such as the data that they can offer: metrics, statistics, and numbers that have helped publishers to have a better understanding about what their readers are looking for.

The research is concentrated on magazines since these kinds of publications have been an important object of study in the design field due to their dynamism and what they have pointed since their creation. Magazines are not limited to communicating, informing, or entertaining; these publications reflect in their pages the time in which they were designed through their graphic style and their printing techniques.

The first chapter explores the editorial design. The reader will understand what is editorial design, what is a magazine and the anatomy of it. Additionally, how these publications have been evolved through different developments, since printing techniques to the tablets and smartphones inventions. It also explores how editorial designers as Scott Dadich, Leslie Jeremy or Mark Porter, were able to develop new forms of interpreting the editorial design for digital publications.

The second chapter emphasized in understanding the process of creating a user experience for digital platforms. Topics such as user research, design, and prototyping are analyzed. Besides, in this chapter, the concepts for designing Interfaces are also explored, giving the reader a general idea about the navigation, controls, and visual systems for building interfaces.

In the third chapter, two cases of study are presented in order to understand what real magazines are doing in terms of digital presence. These two magazines have led on innovation in their digital platforms. In the first case, Wired, with a stronger combination of technological innovation and editorial content, was the first magazine that released its iPad app, characterized by its navigation and interactivity. The second case is related to The New Yorker magazine, which has been working during the last decade for maintaining their good sales through a good online presence and high-quality digital products.

18

The final chapter presents the practical project, where the theoretical and practical concepts from the previous chapters are applied. A Mexican cultural magazine, *La Tempestad*, was chosen in order to become the object of study. Along with the magazine's team members, its problem, goals and target groups were defined. Besides, quantitative data were gathered through a survey to understand the users and define the best solution for the digital publication. The practical project consisted in designing not only a magazine app, but also an experience that could transmit the essence of the magazine.

2. State of the art

2.1 Background

It is considered that the publications were born due to three significant inventions: writing, paper, and printing. The writing was the first to appear in this context, it has existed since the 4th Millenium BC, and it is attributed to the Sumerians. Then, the paper which was developed in China by the year 105 AC, and printing, which is ascribed to Johannes Gutenberg, invented in 1450 in Germany. Within the publications field, there are books, newspapers, supplements, and magazines, which are the main topic of this research. (Encyclopedia Britannica, 2018)

The history of magazine publishing, which is going to be detailed in Chapter 3, dates back to the first magazine, *Erbauliche Monaths-Unterredungen*, published from 1663 to 1668 by Johann Rist in Germany, it is considered the first publication to resemble a modern magazine. Soon after, periodical publications had begun to expand throughout Europe. In America, the first magazine appeared almost 80 years later (1741). Technical innovation, the demand

Ten years later, the world wide web was introduced, pointing one of the most critical changes in the history of publishing

for fast information and regular entertainment, as well as various social changes, led magazines to an expected growth during the following years. By the end of 1980, in the United States and United Kingdom magazines were in the golden era, determined by massive collaborations and the high respect from professionals of editorial design and graphic journalism. (Danesi, 2015)

Ten years later, the world wide web was introduced, pointing one of the most critical changes in the history of publishing and the most significant threat for print publications. The traditional business model of the magazine was challenged mainly by the release of online publications, blogs, and social media.

However, the 2000s, before the iPad and the rest of the tablets were released in the market, magazines still had a favorable presence among the readers. With the introduction of different technologies to the publication field, the most prominent editorial groups managed to transfer their content to the internet, developing versions for their web pages and mobile devices. First, digital publications were based on a web page that provided an archive in PDF with the printed version. Consequently, the idea was to produce analog objects that could be accessed by different digital platforms. It was intended that

the experience for the reader was the closest to the analog version, developing applications where the user was able to ‘turn’ the pages like in the printed version. (Caldwell, 2016)

When the iPad was introduced in 2010, it unfolded a full world of possibilities to publications; designers were challenged to develop a new type of visual navigation for multi touch screens. The tablets

also brought the possibility of integrating interactivity and enhance the experience with different contents as moving images.

When the iPad was introduced in 2010, it unfolded a full world of possibilities to publications

The accelerated changes in technology during the last three decades also brought specific changes in people’s behavior regarding publications, as the reading habits or the way the news and information are consumed. Consequently, a lot of applications and digital versions were released, launching new ways of consuming publications, very different from traditional ones. One clear example of them, are social magazines, which are publications where the user decides what to include based on their interests and personal preferences, the most famous is [Flipboard](#). Social magazines are going to be discussed later in Chapter 3.

Seeing that, we can point that editorial design is no longer restricted to a sheet of paper, today and for the first time in history, it is possible to interact with publications through the new technologies; therefore we are in an era of possibilities between the editor and the reader. As a result, is less common to find magazines that only work with printed editions, on the contrary, everything is a set between the paper edition, web pages, apps, and social media presence, so, one of the biggest challenges relies on making that everything fits, visual identity has to work on paper and in the other digital media.

20

2.2 Practical context

In this part of the research, it is going to be analyzed how the biggest publishers reacted to the different changes that brought the digital era. On the very first beginning when the world wide web was introduced, everyone wanted to be there, fill the web pages with their content and figure out how to work with this new language and most importantly how to achieve a relationship between the web page and the printed edition. By 2010, when the iPad was introduced, publishers wanted to exploit the possibilities of doing almost everything with this new device. As a result, designers, programmers, and creative directors put all their efforts into achieving something big while developing the iPad apps, and somehow they did it. For the first time, magazines had different forms of interaction between the reader and publisher, moving images, links, sounds, prototypes on 3D were included. Wired

made excellent work integrating their content with all these new forms of interaction. However, this change also brought different problems; for example, users experienced difficulties while downloading the magazines because they were big size; on a consequence, the pages took time to load. Also, the fact that adding many interactions made the readers get lost inside the publication and get easily distracted by external agents far from the content.

Lots of publications, especially the smallest or independent have been using the “replica”, a term that refers to publications that hung the printed version on an online source like a webpage or even an app but only as non-interactive PDF.

Nowadays, with the presence of social media, we can see a mix of everything, magazines need to be present in both formats physical version and online. The online version can include different platforms like the web page, apps for mobile devices, newsletters, social media, among others.

Two main models in the digital magazine industry can be identified. The first one is the ‘complete’, this model of magazines has the printed version, apps adapted for the different mobile devices (tablet, smartphome, and smartwatch) web page, and are complemented with an excellent presence on social media. Most of the business models on these magazines work in the same way, users pay for a subscription for the printed edition, and they get access to all the digital contents, which generally are extra contents from the paper editions, including videos, interviews, and animations. Besides, users also have the option of paying only for digital access, which is cheaper, and the content is the same with the only difference that they do not get the physical magazine. Magazines that were observed as good examples of this model are [Wired](#), [The New Yorker](#), [Vogue](#), [National Geographic](#), [Harper’s Bazaar](#), [Real Simple Magazine](#), among others.

21

The second model is the exclusive online magazines, which put all their efforts to have an excellent online presence. These magazines, in general, are presented as websites, a good example is the [Teen Vogue](#) magazine, that in 2017 stopped the printed version for continuing only online. In this case, the content is broadcasted by a web page system where the user has free access to all the articles and readers are able to jump between contents, see videos and even go directly to a link to buy things that the magazine recommends. The magazine could get profitable through the banner ads on the site. Generally, these magazines must have an outstanding presence on social media, since it is one of the main entry points to their websites.

As the different magazine models were analyzed, it was possible to determine the fact that magazines work depending on their subject. For example, fashion, design and art magazine readers still prefer the printed version because it is considered as an object if it is compared with a computer magazine, which only works as a source of information, consequently readers will be more attracted to the digital version.

In order to complement the analysis of practical work, two case studies were developed. Based on two magazines that applied different strategies to have an excellent online presence: [Wired](#) and [The New Yorker](#). In each case, it was explored what they did from the time the internet appeared to what are they doing nowadays to maintain their presence in the digital world. Moreover, navigation tools, user experience, and the visual language applied to their mobile apps were analyzed.

2.3 Sociocultural and Economic context

To understand the context in which magazines have been developing during the last decade, it is of vital importance to study other aspects besides the visual design, user experience, or interactivity. Another two aspects were considered to complement the research: the economic and social aspects.

In the economic context, it was found that magazines are becoming popular among software millionaires investors. In the last decade, there have been some acquisitions in the publishing market; in 2012, Facebook co-founder Chris Hughes bought [The New Republic](#) magazine. Motivated by an interest in the future of high-quality long-form journalism and focusing on finding a successful digital strategy, Hughes owned TNR magazine until 2016. However, his tenure as owner of the magazine is considered a disappointment since he invested over \$20 million in trying unsuccessfully to rebrand it as a “digital media company” and in his last year traffic’s site declined by nearly 40%. (Byers, 2016)

22

Later, in 2013, Jeff Bezos, who is the founder and CEO of Amazon, purchased the Washington Post for \$250 million. Then in 2017, The Emerson Collective, an organization run by the philanthropist and billionaire widow of Apple’s Steve Jobs, Lauren Powell Jobs, bought a significant stake in The Atlantic magazine intending to ensure that the Atlantic continues to fulfill its critical mission at the critical times. One of the most recent acquisitions was in 2018, when Marc Benioff, chief executive of the software company Salesforce and his wife Lynne, decided to buy [Time](#) magazine from Meredith Corporation for 190 million dollars. (Montag, 2018)

Software billionaires are buying editorial groups, not because of their print profitability but because they can sense strong potential in the digital publishing, they can see a bright future on this, precisely, because they understand how digital technology is working. Additionally, one of the critical reasons to consider magazines as a promising prospect is because magazines have a great and unique focus on specific forms and content, they have a trusted editorial record that frames and curates their contents, so magazines attraction is quite different to the current of social media. Consequently, digital magazines may increasingly come to be valued because they work for the reader in a way the most social media does not. Social Media have a strong appeal because they aim to cover, and to attract, all information, as much information as possible and they have managed to monetize the users' attention from the abundance of information. (Hodgkin, 2018)

In this context, Herbert Simon, the Nobel prize-winning economist and founding father of AI noted:

“In an information-rich world, the wealth of information means a dearth of something else: a scarcity of whatever it is that information consumes. What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it.” (Simon, 1971 p-40).

This statement can lead us to social media, platforms that are only looking for switching channels, follow the links, and exchange likes. Consequently, a space for alternative and more reliable sources of information supported by traditional media is created. This is the reason why magazines are considered as a means of communication with a promising future, with quality archives and in-depth content.

23

To complement the economic context, it was of vital importance to study the sociocultural aspect, to understand how people are behaving nowadays regarding publications, what are they reading and how, additionally to understand how are they getting the content. Different studies were taken as a reference for this section.

First of all, it was essential to understand what people read and how. A research made in Mexico was considered as a reference, because of the relation with the practical project.

The study named MOLEC, conducted by the INEGI (National Institute of Geographic and Statics) in 2018, analyzed the population of 18 years old or more in Mexico and showed the following data:

<div><div>97.7%</div><div>is literate</div></div> <div></div> <div><div>39</div><div>minutes</div><div>is the average time they spend per lecture</div></div>	
<div>The population that reads a material considered by MOLEC (Books, magazines, newspapers, comics, webpages, forums, or blogs) have decreased from</div> <div><div>84.2%</div><div>February 2015</div></div> <div>to</div> <div><div>76.4%</div><div>February 2018</div></div>	
<div>84.9%</div> <div>prefer to read in print versions</div>	
<div>The subjects that they look in a magazine are:</div> <div><div>38.2%</div>Entertainment</div> <div><div>23.2%</div>Wellness and health</div> <div><div>26.8%</div>Specialized, scientific / tech</div> <div><div>20.9%</div>General culture</div>	
<div>reading population on digital sources has increased from:</div> <div><div>5.1%</div><div>February 2015</div></div> <div>to</div> <div><div>10.7%</div><div>February 2018</div></div>	
<div>in one week</div> <div><div>51%</div>have read the news on digital</div> <div><div>17%</div>have read the news on print</div>	
<div>Smartphone</div> <div>is the most popular device that people use for reading</div>	

Another study conducted by Pew Research Center which sought to determine how people were getting the news in 2018 showed that 68% of Americans at least occasionally got news on social media, even though many of them have concerns about its accuracy. Americans said that they use social media platforms to get the news because of their convenience, and ease of use but also because of the interaction that is generated with other people. Facebook is still far and away from the site most commonly used for news. About 43% of the people get news on Facebook, followed by Twitter and YouTube. (Pew Research, 2018)

In conclusion we can observe how magazines have reacted to an era where everything is changing, and changing very fast, not less than a decade ago, every effort of the big editorial groups were focused on having a proper application for iPad, today's magazines efforts are on having a respectable presence online, in every platform. It is impossible to predict what it is going to be next and the challenge for magazines relies on knowing how to respond to this era of changes.

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3. Editorial Design

3.1 What is Editorial design?

As one of the main topics for the development of this research, it is considered vital to understanding what exactly is Editorial Design. Yolanda Zappaterra and Cath Caldwell have defined the term as: “A form of visual journalism”, they assure that this is what distinguishes it from other graphic design disciplines and interactive formats. An editorial publication can entertain, inform, instruct, communicate, educate, or be a combination of these things. (2014, p.8).

To complement this, authors Sue Apfelbaum and Juliette Cezzar define it in the following way:

“Editorial design is a discipline of communication design that specializes in publications of a serial, periodical nature, which are unified by a distinct editorial or creative vision, are produced at a predetermined frequency, and are made available by subscription and/or strategic distribution. A more tangible way to define editorial design would be to say it is the design of magazines, newspapers, and journals.” (2014, p.8).

Besides, Michael Renaud, who is the creative director of Pitchfork an online magazine based in Chicago, states that “Editorial design is a responsibility to communicate and present content in the most efficient, legible, and engaging way possible. It is giving your readers every opportunity to immerse themselves in the words and imagery you’ve created without distraction”. (Apfelbaum & Cezzar, 2014, p. 130)

26

Therefore, the main objective of editorial design will be to communicate an idea or a story through different elements as images and text; these elements work according to the way they are presented on the editorial piece. For example, if a headline is presented in a magazine, the main objective will be to catch the readers’ attention.

Nevertheless, it is essential to have in mind that in the last decade editorial design has been redefining, adapting to the constant changes that technology is offering in this new era, where reading is not tied only to a piece of printed paper but has reached other media. Nowadays, publications can be read on smartphones, tablets, or computers, and they can be interactive, giving the editor an endless possibilities of interaction with the reader.

Despite this, no matter what the medium is, the basic principle on editorial design, both in printed and digital, its to communicate information or tell a story.

Besides understanding its meaning, it is also essential to understand the function of Editorial Design. Paul Rand said in 1996 that¹:

“Editorial design focuses on the function of communicating a journalistic idea or story through targeted, combined use of images and words that organize and present the information, transforming it into comprehension.”

Furthermore, Rivers state that editorial design has become central to many peoples’ lives, is where we look for inspiration, ideas, information, and entertainment, but most important, editorial pieces document and record cultural trends from style, design, and fashion. To illustrate this point, it can be mentioned two magazines that were published in the ‘60s, *Nova* and *Oz* (Fig. 1), these editorial pieces not only evoked the visual vibrancy of the decade but also captured the spirit of an age that celebrates experimentation, innovation, and new directions. (Rivers, 2006)

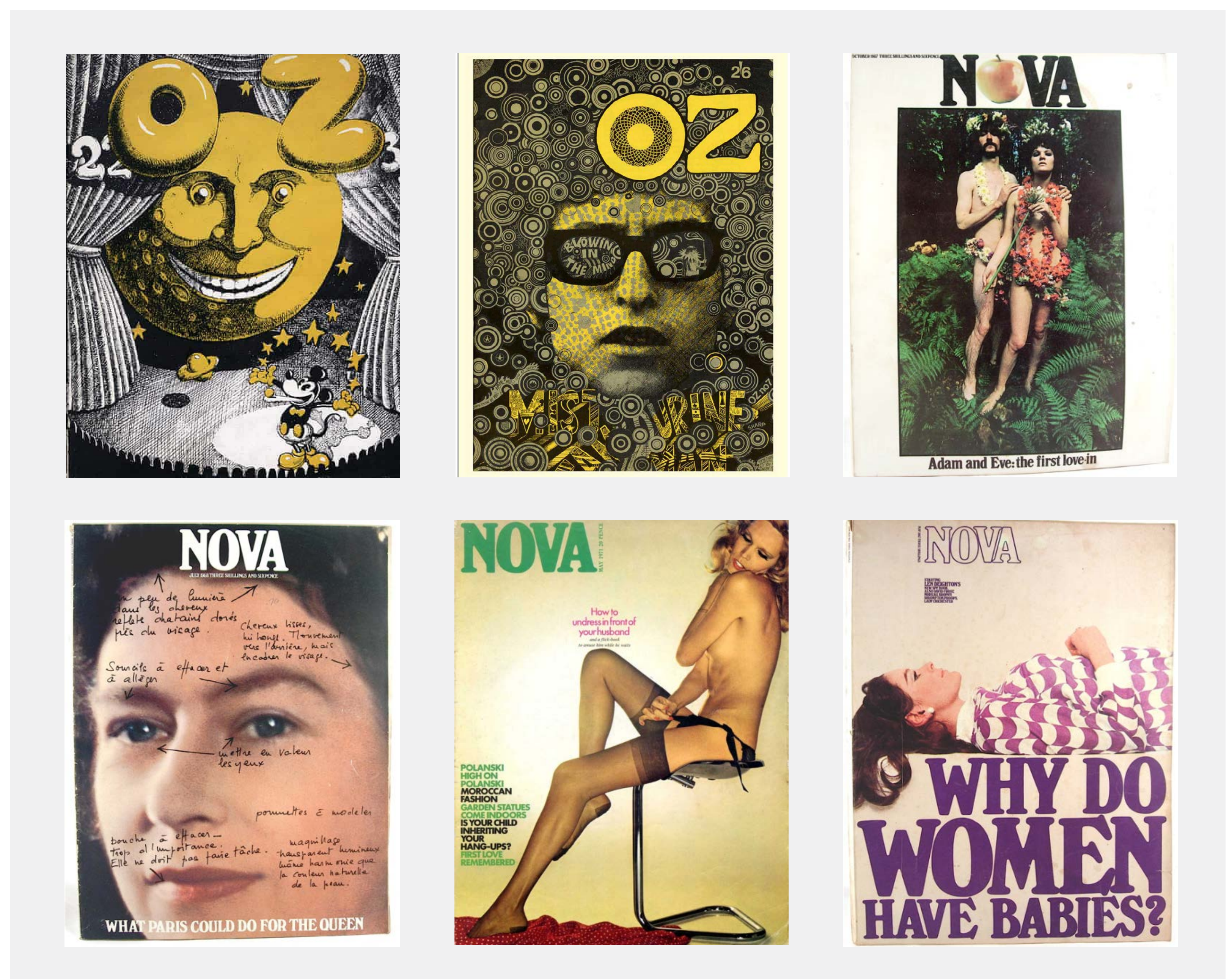


Figure 1. Covers of *Nova* and *Oz* Magazines

1 Rand, Paul. Lecture at the MIT Media Laboratory, November 14, 1996

3.2 The Reading experience

Once the meaning was explained and the functions of the editorial design were established, it is also essential to understand how a person interacts with Editorial Design, in other words, ‘the reading experience.’

The authors, Sue Apfelbaum and Juliette Cezzar, pointed two contradictory thoughts about the readers. The first one states that the user reads the material the same as it was a hundred years ago. This means that no matter how the content is presented, it does not change the way it is read; in other words, the readers interpret similarly a

Nowadays, people want to be able to jump between contents and cross from all the available platforms.

paragraph written in a novel, painted on a wall or in a chat bubble.

Contrarily, the second thought expresses that due to the vast availability of meaningful content, the reading habits have changed during the last decades. With the introduction of new devices such as the iPad or smartphones, many people started to fear that the paper will be replaced by these technologies. However, it was more complicated than that; the readers not only switched from the paper to their iPads or smartphones, they changed everything, from how they save, discover, sort and consume the content to their expectations in the reader experience. Nowadays, people want to be able to jump between contents and cross from all the available platforms. (Apfelbaum & Cezzar, 2014)

As a consequence of the second thought, different platforms have been developed to satisfy the new readers’ needs. In general, these tools help readers to find, prioritize, and consume the content. [Flipboard](#), [Instapaper](#), and [Longform](#) are some examples. Additionally, articles, essays, and even books are being read in other primary sources of information: social media. Lately, Platforms as Facebook Twitter and Instagram are gaining new readers mostly because of their ease of use, convenience, and the fact that all their content is easily shared. (Franchi, 2013).

28

David Sleight, Creative Director, UX and Product Designer for [Businessweek.com](#) who has been designing reading experiences for digital platforms since the early 2000s, and has been characterized as someone who cares about readers. He was asked in an interview² if these apps mentioned before, do all of the work of the editorial experience designer, to which he responded:

2 Interview for the book Designing the Editorial Experience, p.102

“Reformatting does not represent infidelity on the part of the user to your design— it only represents infidelity when they do it out of spite. We get many users who are like, ‘Thank God I ran Readability³, so I could read this page’ because a page has a hostile design or it has a nondesign. A big user community for Readability is people who need it as an assistive tool, and that has benefits for all of us. For the sites that are well designed, we see a little bit of competition there, upping the bar on the humaneness of the editorial design online as a result.”

He also talks about the most significant changes that he noticed in how people read online:

“With the most-read articles on a service such as Readability, people spend more than four minutes on those pieces— that is the average. The high end of the scale is way more than that. That is about as much time as people spend on print articles for monthly or weekly periodicals. We need to do more experimenting to find out for sure, but one conclusion is that we are seeing design influencing the amount of time people spend with content and the way they interact with it. And that activity is in the apps, but it is also on the web. People are spending time reading stuff on desktop and laptop screens. What we are doing with the design is having an impact.”

In the same interview, they ask Sleight How does he determine if something is more ‘readable,’ and if he tests that and he said:

“Until this point, it has been quite intuitive. A lot of the rules are the ones that Robert Bringhurst, author of The Elements of Typographic Style, would teach us. We have a general notion of what a decent line length is and leading proportions. Those are still true online; they are just modified. How do we test new stuff to figure it out? We are still kind of grasping our way through that. And really that is straight-up user testing online. User experience testing is mainly about, ‘were you able to achieve a goal?’ We do not often define a goal as, ‘did you find it comfortable to read?’”

29

It can be concluded that, when an editorial piece is designed, it is fundamental to always have in mind the final user: the reader.

³ Readability was a native app that offered a beautifully formatted view of the articles that have been saved on the web to read later.

3.3 Magazines

3.3.1 Definition of magazine

According to the Oxford English Dictionary, the word magazine refers to a periodical publication containing articles and illustrations, often on a particular subject or aimed at a particular readership.

The word ‘magazine’ derives from the Arabic *makzan*, meaning storehouse. The French *magasin* that means shop shares the same source, as does the use of magazine in the context of guns and explosives. The author, Jeremy Leslie, relates this shared meaning to “the storage of disparate items or collections, and the sense that the magazine might explode at any moment appeals from the reader sometimes being surprised by what they find.” (Leslie, 2013 p.6)

On the other hand, Lewis Blackwell describes the magazines as

“The dangerous friends of books, always twitching to subvert a rule or two. At the same time are the smart relations of newspapers, so much better dressed in paper, ink, and binding. [...] Magazines are even the vibrant precursors and inspiration for websites” (Leslie & Blackwell, 2000 p.6)

Magazines have a special place in popular culture. Editors, writers, and magazine designers have been adapted during the last 150 years to maintain the uniqueness and value that makes each magazine so unique. In other words, this means that a popular magazine taken from any era will reflect the best possible record of contemporary aesthetics, concerns, and attitudes; this is what makes magazines so interesting. (Foges, 1999)

3.3.2 History

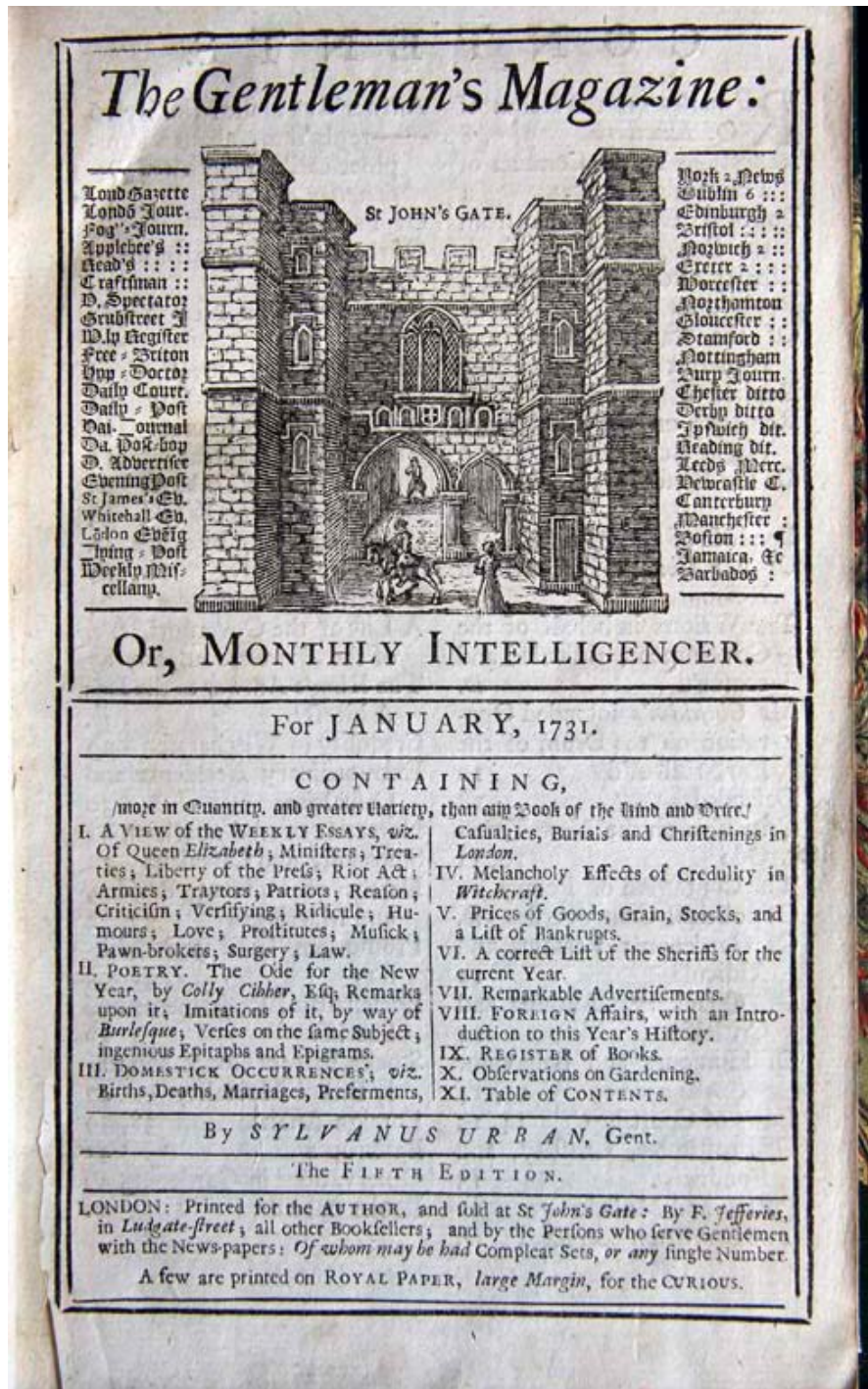


Figure 2. The Gentleman's Magazine, 1731

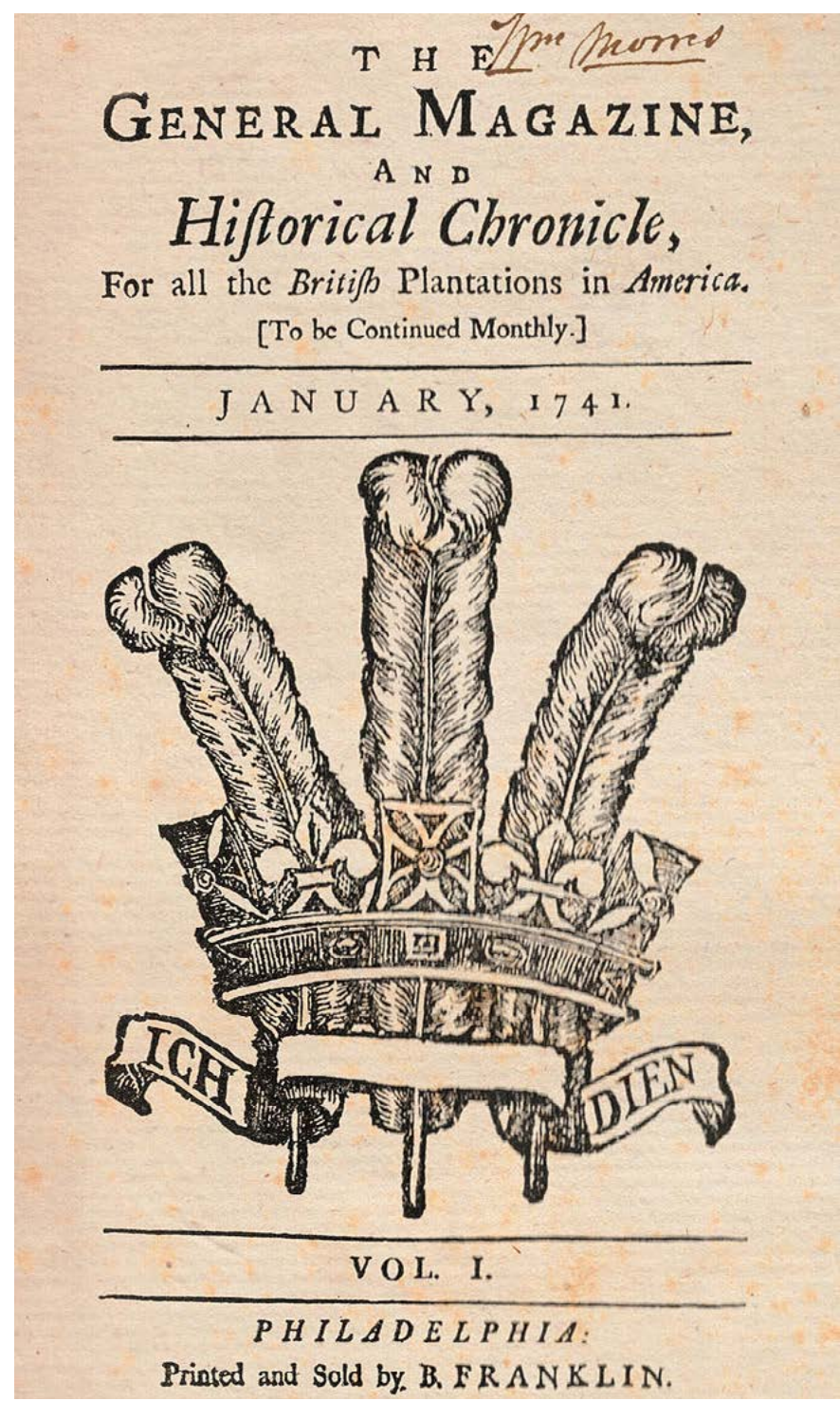


Figure 3. The American Magazine, 1741 and General Magazine, 1741

Magazine, as it is known nowadays, was possible after the invention of printing in the West. According to Encyclopædia Britannica the earliest publication that resembles what we know today as a magazine appears to have been the German ‘*Erbauliche Monaths-Unterredungen*’ (Edifying Monthly Discussions), published in 1663 by Johann Rist, a theologian, and poet of Hamburg. Later, periodical issues started to appear in different parts of Europe, in France, *Le Journal des Sçavans* published by Denis de Sallo in 1665. Followed by the *Philosophical Transactions of the Royal Society* in England, and the *Giornale de’ letterati* in Italy. The first lighter type of magazine or “periodical of amusement” is published in 1672, *Le Mercure Galant* (renamed *Mercure de France* in 1714) founded by the writer Jean Donneau de Vizé. Unlike the magazines mentioned before, this publication contained court news, anecdotes and short pieces or verse, a type of content that became very popular among publications at that time. (Encyclopædia Britannica, inc. 2019).

The first time that the word ‘magazine’ was used in this context was in 1731, with *The Gentleman’s Magazine*, (Fig.2) published by Edward Cave in Great Britain, the magazine consisted in a monthly collection of essays and articles selected from other sources. (Leslie,2013).

In Europe, some publications were interfered with by censorship. Magazines as *Nouvelles de la République des Lettres* by the philosopher Pierre Bayle’s that contained new ideas had to appear in exile up to the time of the French Revolution. Consequently, some 30 titles were published in Holland. (Encyclopædia Britannica, inc. 2019)

On the other hand, in America, the first magazine is published until the year 1741. First, the *American Magazine* founded by Andrew Bradford’s, and only three days later, appeared the *General Magazine* by Benjamin Franklin. Neither lasted very long. However, by the end of the 18th century, some 100 magazines had been published, offering the Americans, mixed entertainment, inspiration or information but on a volatile, local, and brief basis. (Luther, 1930) (Fig. 3)

Magazines that appeared before the 19th century were called ‘quality magazines,’ as a result of that, they were designed only for the few who could afford them. However, the industrial revolution in the 19th century started the mass information changing the whole panorama. Consequently, printing was cheaper, and less expensive magazines appeared intending to reach a wider public. In the beginning, they showed improvement, enlightenment, and family entertainment, but by the end of the century, they evolved into popular versions that provided only amusement. (Leslie, 2013)

The last quarter of the century was distinguished by the increase of the potential of the magazine market. People were more educated and were eager for miscellaneous information and light entertainment. In the United States, magazine publishing boomed as part of the general expansion after the Civil War; the prices start to drop and appear the popular magazines. In 1893 Samuel Sidney McClure started to produce a popular monthly *McClure's Magazine*, which was sold for 15 cents and issue instead of the usual 25 or 35 cents. Later the producer of *Cosmopolitan* John Brisben Walker cut his price to 12 ½ cents and in October *The Munsey's Magazine* by Frank A. that only costs 10 cents. With the low prices and contents to the interests and problems of the average readers, the circulation began to increase. (Hutchinson, 2008)

Technical development was vital in this century; hence, mass-production methods and the use of photoengraving processes for illustration enabled attractive magazines to be produced at even lower unit costs. With high advertising revenue, magazines were able to be sold like a newspaper, for less than its cost of production, a practice that was to become common in the next century. (Peterson, 1956)

In this context, illustrated magazines became popular, Herbert Ingram was the first man to notice the effect of illustrations on sales and published *The Illustrated London News*, a weekly consisting of 16 pages of letterpress and 32 woodcuts. However, the invention of photography in the 1890s provided new visual possibilities at a time that coincided with massive shifts in our political and cultural realms. (Leslie, 2013)

Furthermore, two of the most influential magazines that we know as an icon of fashion today appeared in this century. In 1867 arise *Harper's Bazar* (*Harper's Bazaar* after 1929), inspired by the German magazine *Der Bazar*, from which it obtained the fashion material. *Vogue* (founded 1892), a fashion weekly (later a monthly) dedicated to “the ceremonial side of life,” which was designed for the elite of New York City and had Cornelius Vanderbilt among its backers. (Fig. 4) (Mooallem, 2016) (Borrelli-Persson, 2017)

According to Jeremy Leslie by the 20th century, “magazines have become a channel for the growing urban populations to learn about new concepts of modernism, democracy, and communism.” (Leslie, 2013 p.6)

In the 20th century, advertising played an essential role in popular magazines. In the United States, many publications, such as *Harper's*, took a similar approach with what would be advertisers in the 1880s. Magazines for women were more likely to include advertising since they were the most significant buyers of consumer goods. In Britain, the advertising revolution happened at the same time as in the United States, however in a course less explosive. Later, some of the American

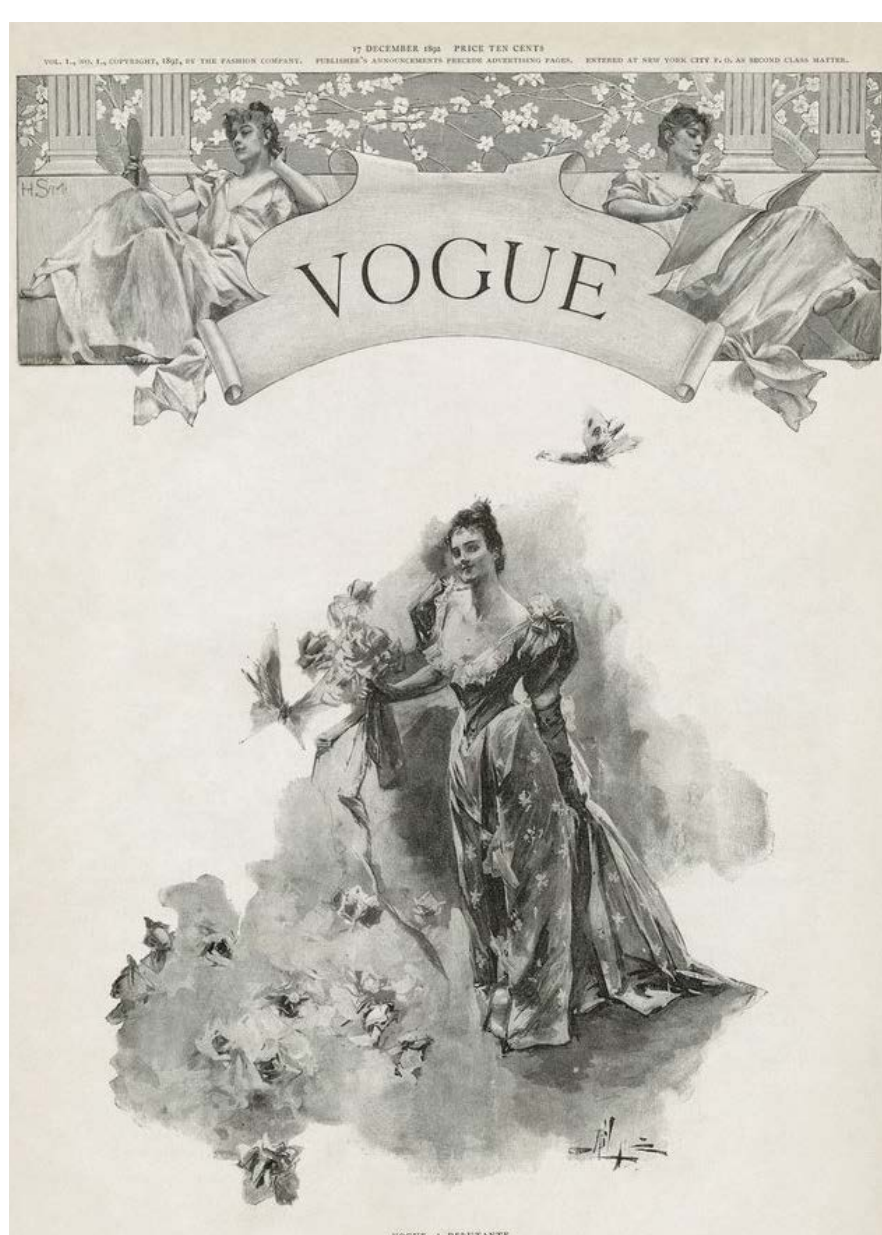


Figure 4. *Harper's Bazaar* first issue, 1867 and *Vogue*, 1892

magazines, especially women's, began to appear in British editions. In 1916 the famous magazine *Vogue*, followed by *Good Housekeeping* in 1922 and *Harper's Bazaar* in 1929. Nevertheless, after World War I society periodicals destabilized and during World War II some of the magazines gave valuable practical advice on how to cope with shortages. (Peterson, 1956)

The accelerated tempo of life in the 20th century, along with the significant amount of information appearing in printed editions, suggested the need for more concise ways of presenting it. The first to show how it could be done and gave rise to a whole new class of periodical was the U.S. newsmagazine *Time*, founded in 1923 by Briton Hadden and Henry Luce. *Time* was the first to aim at a brief and systematic presentation of the whole of the world's news. It was based on the proposition that "people are uninformed because no publication has adapted itself to the time which busy men are able to spend simply keeping informed." (Encyclopædia Britannica, inc. 2019)

"The post-World War II consumer boom saw the magazine start to become similar to what we would recognize today as *a magazine*." (Leslie, 2013 p.7) Magazines' editions of the 1950s reflected the story of that era.

The 1960s are considered as the golden age of magazine design, the growth in advertising revenue and the access to color presses took the art directors to push their designs further. (Fig.5)



Figure 5. Magazine covers of the 1960s

In the 1980s magazines took advantage of the new phototypesetting technology. Young designers used these systems to challenge design conventions instead of imitating old styles of production. Some magazines such as *The Face* or *i-D* from the UK, headed in a different direction, with a unique style of representative typography and image management. (Fig. 6)



Figure 6. *The Face and i-D magazine covers.*

Another important event that changed the magazine industry was the arrival of the Apple Macintosh in 1984. While some magazines used this new technology to follow a conservative approach, there were others such as *RayGun* (USA) designed by David Carson that used technology to push the boundaries of what was legible. (Leslie & Blackwell, 2000) According to Leslie, “During the nineties and early noughties, there were more magazines being published than ever before, more individual titles and longer print runs of those titles. Every niche was filled and every successful launch copied.” (Leslie, 2013, p.52). At the same time, the technological changes made it simpler and cheaper to produce good quality independent magazines.

34

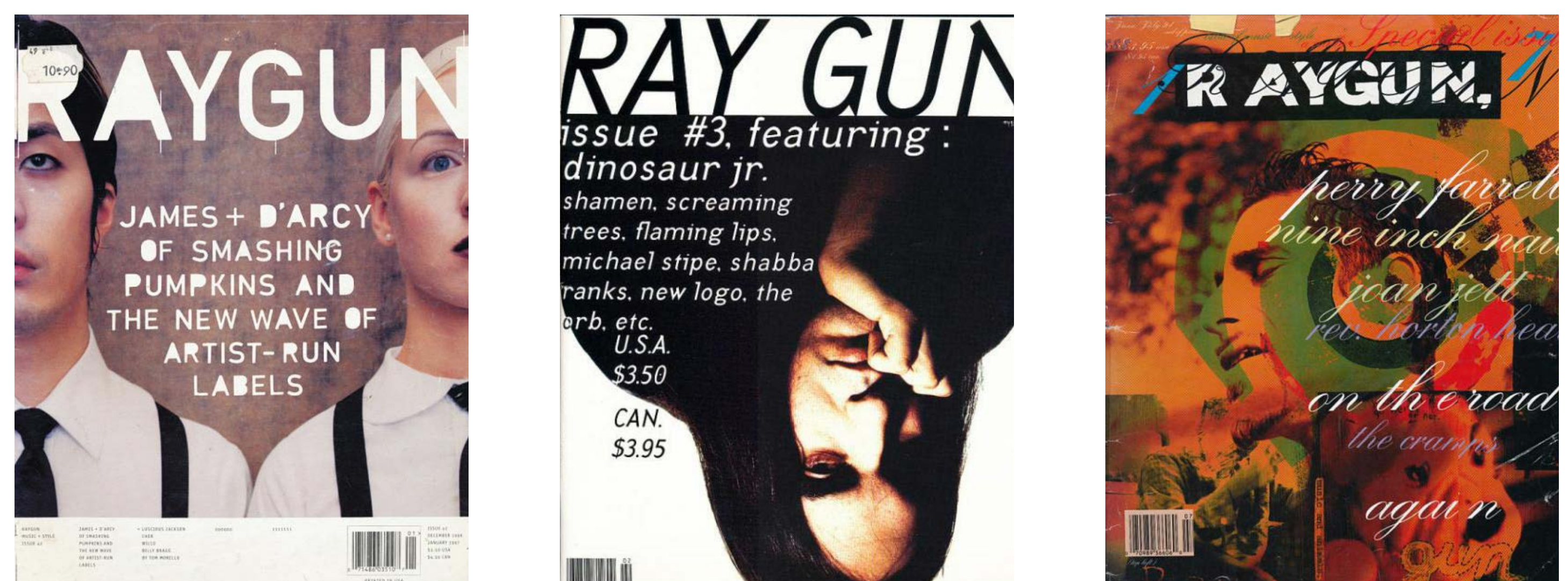


Figure 7. *RayGun covers*

In this context, it is also necessary to mention how the magazine market in Mexico has been developed. To summarize, Mexico’s leading magazine in the early 1980s was the weekly *Selecciones* of the Reader’s Digest. Other relevant magazines in Mexico were the weeklies *El Libro Semanal* (1954) and *Alarma* (1963). (Encyclopædia Britannica, inc. 2019)

3.3.3 Magazine covers

Magazine covers are probably the most important part of the publication; it is not only the first page but their whole image. They are all designed with the same purpose, to sell magazines to the reader. The cover has to reflect the idea of the magazine as a whole, if it is a fashion magazine or a film magazine, for example. At the same time, this element has to convince the reader that they are going to pay for a new issue, for substantially different content to what they paid in the month before. (Leslie & Losowsky, 2000)

For the author Chris Foges, magazines' cover is "the difference between being 15 percent up on average sales in any given month, and 15 percent down". (Foges, 1999 p.18) Of course, it is not only the cover he recalls but without a good one, that serves to attract the readers' attention in the first place, they will never know what they could find inside the magazine.

Additionally, Andrew Losowsky and Jeremy Leslie explain that magazine covers also play a significant role in our society.

"Several books have been written about magazine covers. Exhibitions have been held of them. And when in a country where you do not speak the language, magazine covers provide an instant window into another culture and its preoccupations". (Losowsky and Leslie, 2007, p.34)

In printed versions, the cover function is to stand out from other publications on the newsstand; publishers might use other means, as the type of paper or special inks to emerge from the rest of the competitors. For digital versions, the purpose is the same. Although covers in this medium can go further, publishers can make the readers' interaction more interesting since the cover functions as an entrance to the content; the reader can engage in the articles with just one touch, playing an essential role in the user's navigation as well.

35



Figure 8. Print magazines on the newsstand

Digital Covers

As it was mentioned before, the cover in the digital platforms plays an important role. With the cover being interactive publishers have been able to see its potential as an entry point to a landscape where not only the editor can interact with the reader, but also advertisers have found creative solutions. However, digital covers should be handled with special care since the format of each screen might affect the nature of the cover image, which could be differently appreciated on a tablet, or in a smaller screen format such as a smartphone. In general, when designing a cover page for digital media, the same visual principles should be taken into account than in the printed version: it should be a strong and iconic image, and it should attract the attention of the reader. (Caldwell & Zappaterra, 2014)

On the other hand, the experience of choosing a magazine to read on a screen naturally will be different from choosing and read a physical publication. Digital editions have many entry points that could lead to a cover; the reader might find it on a website, in the app, social media, or through a link.

The components of a Cover

The term cover includes four spaces or pages within a magazine: the outside front cover, the outside back cover, the inside front cover and the inside back cover. Most of them are usually reserved for advertisements except for the main cover. Nevertheless, for the digital versions, this can be a little different. In magazines that present their editions in apps for tablets or smartphones, the cover remains as the most important page since it is the image of the whole publication. However, the other spaces are usually considered only as part of the inside content.

For the research, it was considered to understand the main components of the cover:

The logo: The graphical representation of its title and the most important element in a cover. It seeks to capture and impart the publication's character, subject, stance and attitude to its intended readership.

Bar code: This additional information will assist the reader with its purchase: the issue date, price and the bar-code.

Date:

This information should be incorporated in the cover design in such a way that they do not detract from the work done by the other elements.



Tag line: also called slogan, it serves to tell the reader what a title is and indicate the tone and target audience.

Main Cover line: Use size and color to distinguish the order of importance.

Cover lines: In digital editions they could create an extraordinary experience with the reader, if are applied correctly.

Figure 9. Wallpaper Cover, January 2013

3.3.4 Types of magazines

Consumer magazines

These are the magazines that are created for popular consumption; we will commonly find them in bookshops, supermarkets, news-stands, or by subscription. Usually, they follow the same format, where the cover is the main element to attract readers; cover lines serve to describe the content and tone of the publication and ads, to make them profitable. Most of the largest circulation magazines are from this type. Nowadays, they have been regenerated due to the exponential growth of the internet and social networks. The printed editions form only one part of the family. If we refer to a fashion or lifestyle magazine, printed editions remain as the primary product, since the tactile sense of the glossy pages is very important for this kind of readers. (Johnson & Prijatel, 2007).

Independent publications and zines

According to Rivers, zines are a small circulation ‘fanzine’ with a minority interest. Some of these publications carry the do-it-yourself design and might feature advertising or have some sort of low-key brand sponsorship to fund production, but many are still nonprofit and distributed free in bars, record stores, and selected fashion outlets. This type of publication does not limit its visual content, and usually, they are not afraid of presenting daring graphic proposals.

Then there are the ‘micro zines’ that are the independently published magazines that survive on advertising and a higher-than-average cover price. Often with high-spec production, these are rivaling the fashion glossies. (Rivers, 2006)

38



Figure 10.
*Independent
publications
or zines*

Supplements

In the US, supplements have been present since the end of the nineteenth century, in 1962 when the Sunday Times launched its first full-color glossy magazine in the newspaper, a new form of publishing was born. Characterized for the gloss, the dynamism, and quality, they became an instant success. The world's best designers were attracted to designing supplements since it represented a significant challenge: confer a different identity for the editorial piece but following the same corporate identity and respecting the tone, ideological and public positioning of the leading newspaper. Consequently, supplements have created exceptional pieces fulfilled with an extraordinary editorial design. (Caldwell & Zappaterra, 2014).

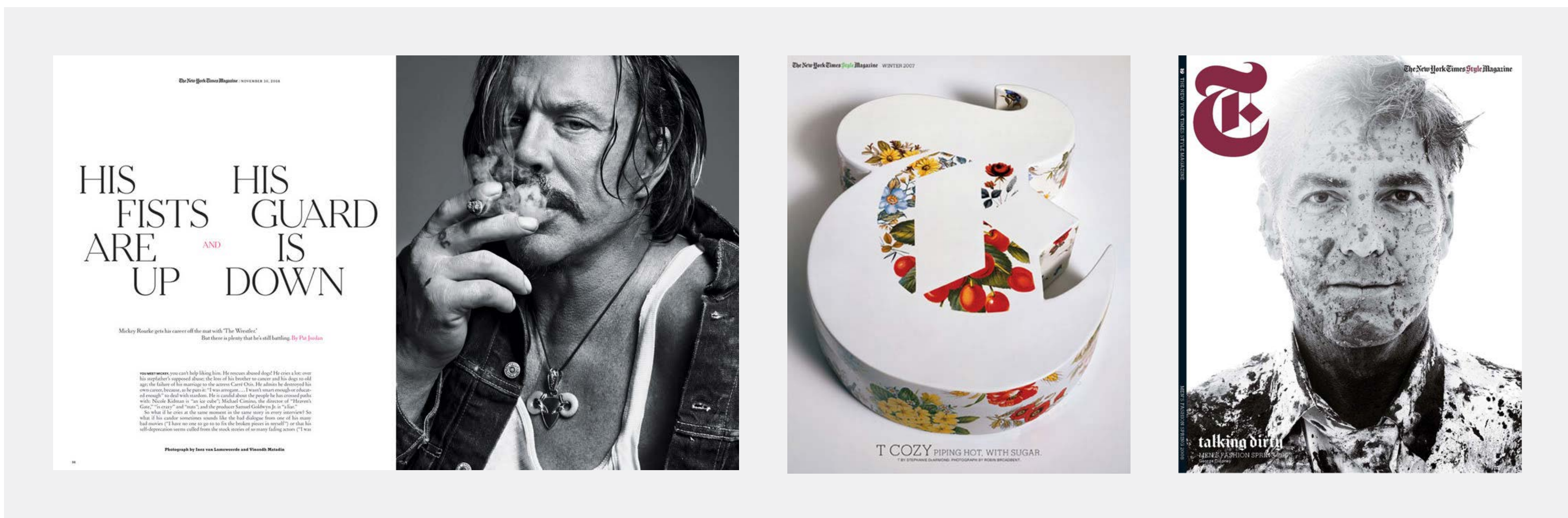


Figure 11. The New York Times Magazine design

Customer magazines and business-to-business

Also called sponsored publications, these are magazines that serve as a way of promoting news about a single brand; they are financed by the same business, using them as a form of marketing, where the primary purpose is to inform and entertain, adding the promotion of their products subtly. Jeremy Leslie states that customers magazines: “need to stand out on the shelf, but cannot risk alienating their existing audience as they seek to attract new readers. Customer magazines are interested in standing out in every and any way they can. They have to demand the attention of the reader in an appropriate way for the brand or service they are promoting”. Good examples for these magazines are The Lawyer, and Delta Sky Magazine (Fig. 12) (2014, p.35)

39



Figure 12. The Lawyer and Delta Sky magazine covers

3.4 Structure

3.4.1 Layout

Erlhoff and Marshall define the layout as “a graphic design tool in which a designer establishes the arrangement, proportions, and relationship between the individual elements on the page.” (2008, p.243). Although, according to experts, there is no magic formula for designing the perfect layout, there are certain principles to follow as hierarchy, rhythm, flow, scannability, and affiliation.

Visual elements within the editorial piece have to be constant but also have to work in the background. The most important element should always be the content; if the reader finds it hard to read, cluttered, or less pleasurable, it will drive its attention to something else.

When the layout is applied to digital sources, the principles remain the same as in the print editions, however with less control, since the layout may behave differently according to every device. In a digital layout, the goal is to suggest multiple content experiences for the reader.

[illegible]

Figure 13.
*Final layout
and grid*

3.4.2 The Grid

A grid can be defined as a tool that is used to organize space and information for the reader, a way to ordain and maintain order. The use of grids is associated with the Swiss Style, that took place in the 1940s where the order was the most important principle, and information was displayed in a very systematic way. However, according to Tondreau, it was not the first time that the grids were used; they have been used for centuries. (Tondreau, 2009).

Additionally, the author Timothy Samara lists the multiple benefits of working with a grid: clarity, efficiency, economy, and continuity.

“A grid introduces systematic order to a layout, distinguishing types of information, and easing a user’s navigation through them. Using a grid permits the designer to layout enormous amounts of information, such as in a book or a series of catalogs, in substantially less time because many designers’ considerations have been addressed in building the grid’s structure. The grid also allows many individuals to collaborate on the same project, or on a series of related projects over time, without compromising established visual qualities form one project to the next.” (2002, p.22)

The grid should act as a good point of reference; it should not constrain the items on a page but act as a base point for the whole structure. They can vary from rigid three-column grids to more complex ones of nine to 12 units, which enables more flexibility and dynamism.

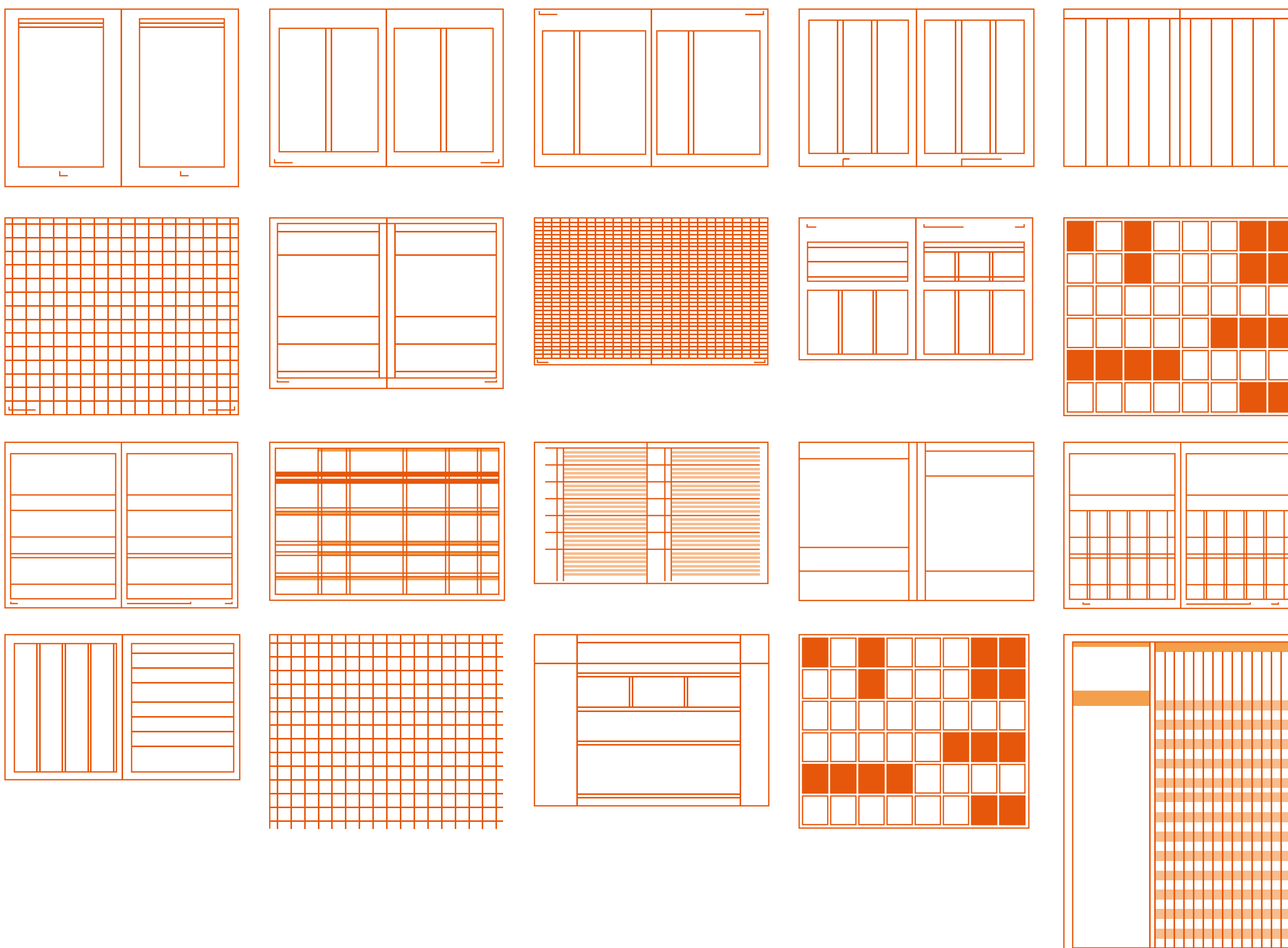


Figure 14. Grid examples

Furthermore, there is one crucial thing to consider when constructing the grid: Legibility. Fassett’s theorem of legible line length states that “line lengths containing 45 to 65 characters are legible (characters include letters, numerals, punctuation, and spaces). Line lengths exceeding these limits challenge legibility.” This does not mean that 40 characters or 75 characters should never be used, but anything that challenges established legibility theory should be examined carefully. (Fassett, 2006)

3.4.3 Digital Grids

On digital, the grid follows the same principles as in print; however, it is essential to consider variants of them. For example, the fact that the grid has to adapt to different screen sizes or how users navigate in mobile devices.

Designers have two contradictory opinions about how a grid should be when designing for digital mobile devices. On one side, Jon Hill, design director at *The Times* in London, explains how he, along with his team, worked the grid structure for their iPad app:

“Navigation is linear, meaning it has a front cover so that you can swipe through a bunch of pages from page one onwards. We found we were quite gentle about how we introduced the tablet to the reader, and we kept the familiar column-based style of the newspaper. We did get lots of stick for that. Ultimately, it felt like the columns were a visual aid for readers of the website, and they were comfortable with it. The columns made it easier to program and easier to design too. Going from print to digital format was a big leap for our readers, but they are iPad literate, and the columns of text were a reassuring feature for them.”
(Caldwell & Zappaterra, 2014, p.160)

When *The times* designed the app for the tablet edition, (Fig. 15) they decided to take the grid from the printed version to maintain the same attitude regarding the order and clarity that the newspaper has offered for decades, in a certain way, they wanted something that recreated the newspaper in digital form, rather than just a product similar to their website.

42



Figure 15. The times, iPad app, 2014

On the other hand, Mark Porter who worked for *The Guardian* has a different opinion, he explains that it is about adapting what you do to the medium, hence, the kind of grid for the printed edition is not the kind of grid that fits on the web or an app, it is not possible to just take the grids over. He suggests that an approach and philosophy about how to use them has to be applied to the different mediums. His philosophy is reflected in his work for the newspaper where he has extended their visual identity, adapting the design to fit *The Guardian* online and *The Guardian* app⁴.

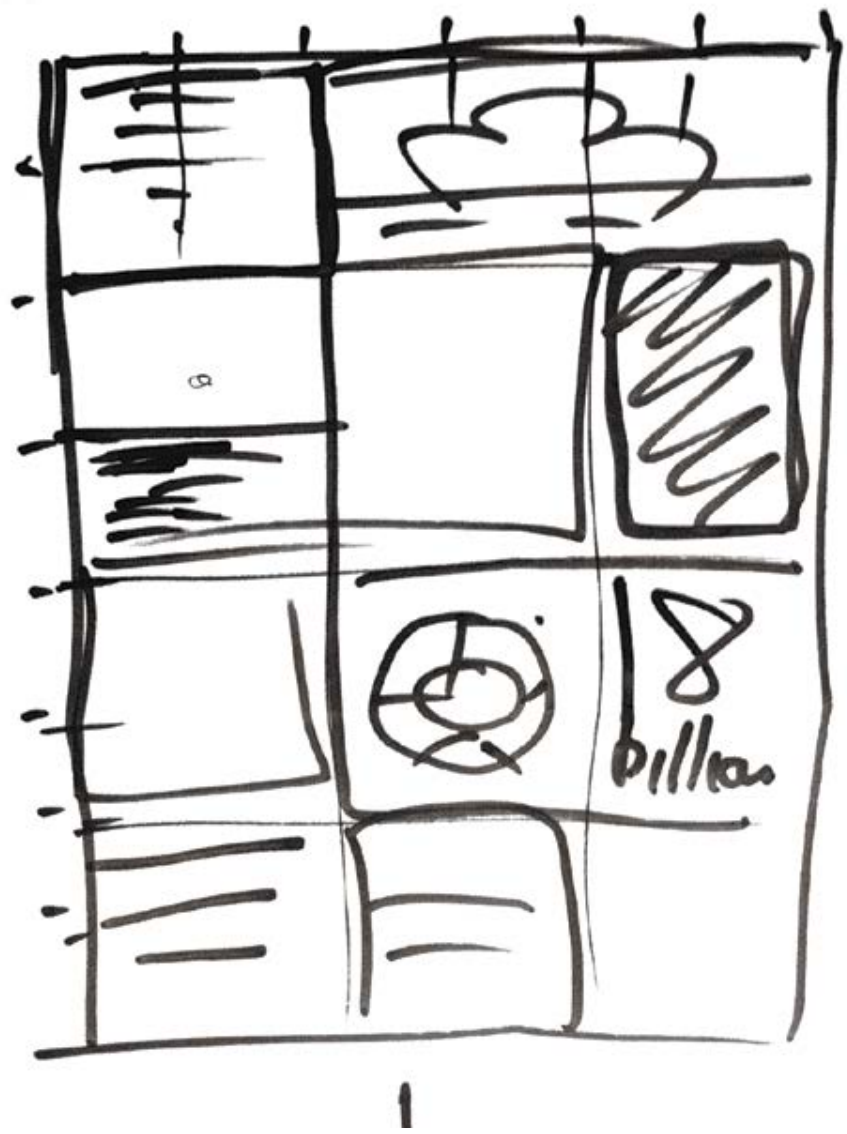


Figure 16. Sketch from *The Guardian's iPad development*

The guardian did great work when moved to digital. They managed to adapt what they had on the paper version for the web and app. The printed edition worked with a 20-column grid that divides into 5, the website, on the other hand, had 12 column grid that breaks into 3 or 4 and for the iPad they began to work with a modular grid of 6 squares by 8 squares, which were filled with images, or text, where the hierarchy of typography signals the importance of the story (Fig. 16). The final version was developed as an intelligent grid with roll-over features. (Fig. 17). Both, in the web version and the app *The Guardian* use simple navigational tools that help the reader to get the content quickly.

Mark Porter also said that when they started to develop the website and apps, the concept of 'design' became much more extensive, embracing information architecture, user experience, and interface design. Whether, in print or on screen, the essence of editorial design is to ensure that engaging with the content is effortless and enjoyable.

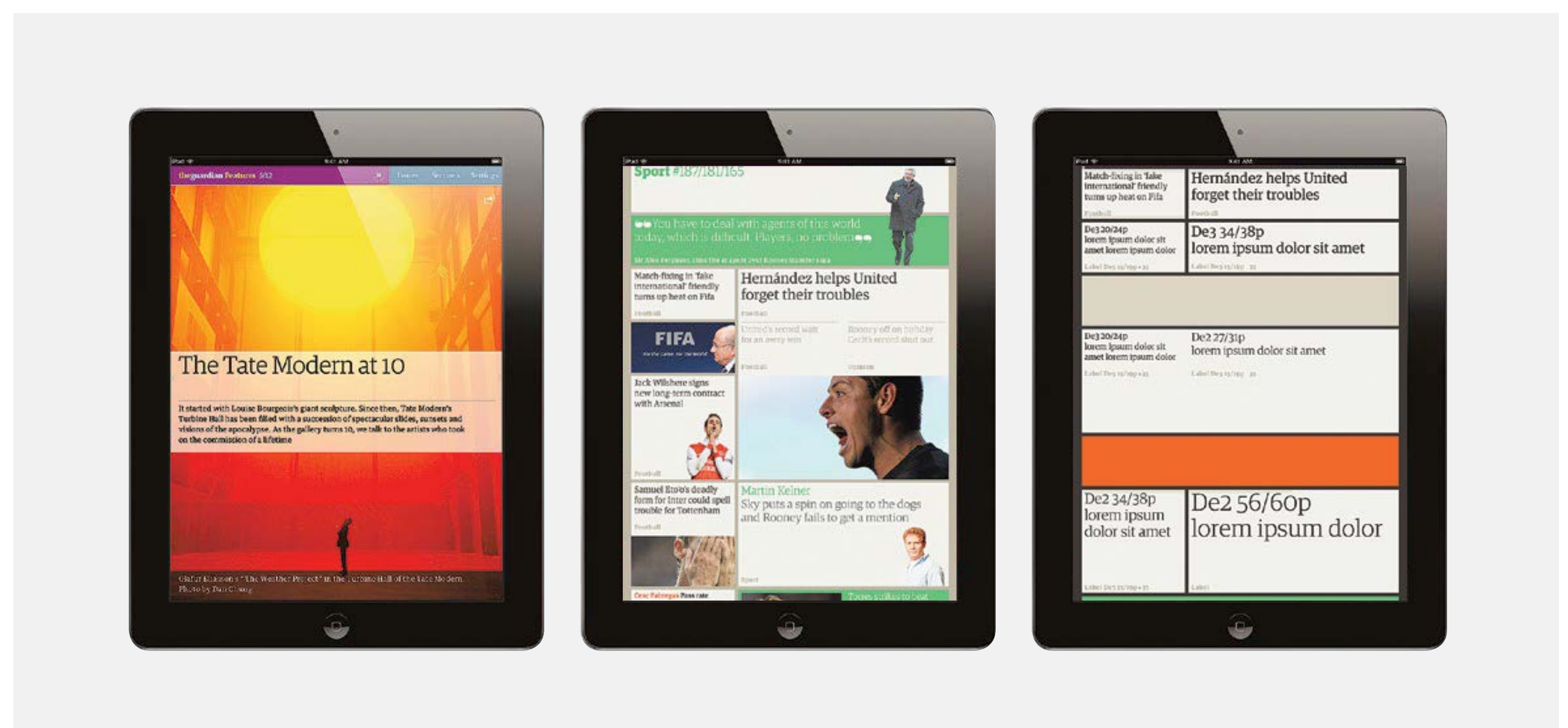


Figure 17. The guardian's, iPad app, 2014

4 Mark Porter for a Case Study "Journalism, design and user experience" in the Book Designing News p. 156 - 163

3.4.4 Navigation

Although the word navigation is commonly related to digital media, printed editions can also be navigated. Readers navigate books, magazines, or newspapers in a great variety of ways. They might start at the front cover or the back cover. Alternatively, they may be intrigued by a cover line and go directly to the page; they might open a random page or read the contents page to know what to read first.

The most obvious tool of navigation is the index page. Nevertheless, navigation is about more than just a clear index.

However, the reader chooses to explore the issue, and it is essential that they never feel lost, which is where clear and consistent signage comes in. The most obvious tool of navigation is the index page. Nevertheless, navigation is about more than just a clear index. Every page should include a subtle navigational element that could be a page number, a section heading or sometimes an arrow or another symbol to indicate if an article continues on another page or if it ends there.

In digital publications, these and other elements will be making a double function on navigation, which in this case will be how the reader moves on the screen. This principle must be carefully planned to make users interact and delve deeper into the publication. For example, cover lines might be designed to take the reader quickly to the article.

Focusing on digital publications, Mark Porter, in the app for *The Guardian* proposed a cell system for double navigational purpose, from this approach is easy to distinguish the importance of the stories, a major story will get more cells than a minor story and it will act as a touch entry point so that the reader can dive into the content. Porter explains this principle as the following: “With the lead picture (on a page), we see that cell navigation allows the user to plunge right in and open up any story they want. Whereas in print, a major story would have a large headline, the major story occupied two or three cells. The user slides down or right to left”. (Caldwell & Zapattera, 2014, p.166).

44

Also, in September of 2009, Bonnier, the oldest publishing house in Scandinavia, understood that their digital business was not working. Bonnier’s CEO handed the Research and Development department the task of designing a digital magazine. By 2010, just after the iPad’s launch, they have developed the software Mag+. They addressed the challenges of size, orientation, device unknown, among others. To address the reduction of size from the printed edition to the tablet, they decided to present the content in dual layers, where the text is in the top layer, and the photos are in the bottom layer, if the reader wants to explore the images presented in the page they will only

need to touch the bottom layer, and the image will appear in full screen. (Fig. 18). They also settled on a T-structure where articles are organized horizontally, and the content of each article is laid out in vertical columns comprising text, image, and usual page furniture. (Fig. 19). There were a grid and typographic style sheets, but this style of navigation puts the viewer in control of how they access the articles. (Nylen, Holmström, & Lyytinen, 2014)

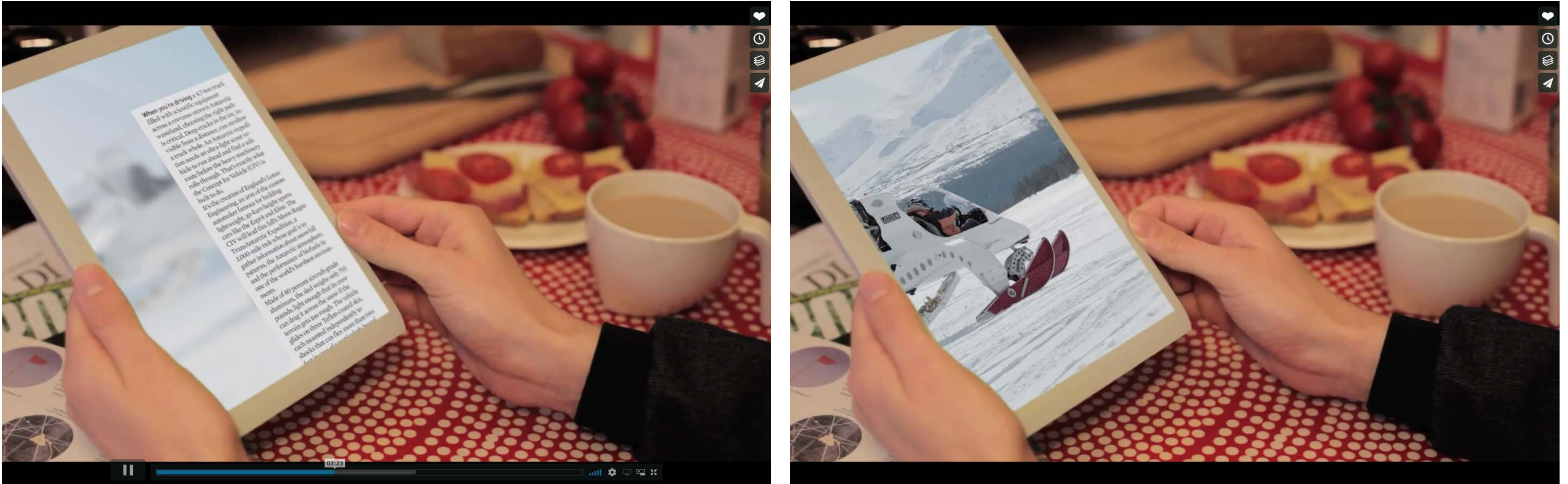


Figure 18. Mag+Berg Bonnier and the dual layering

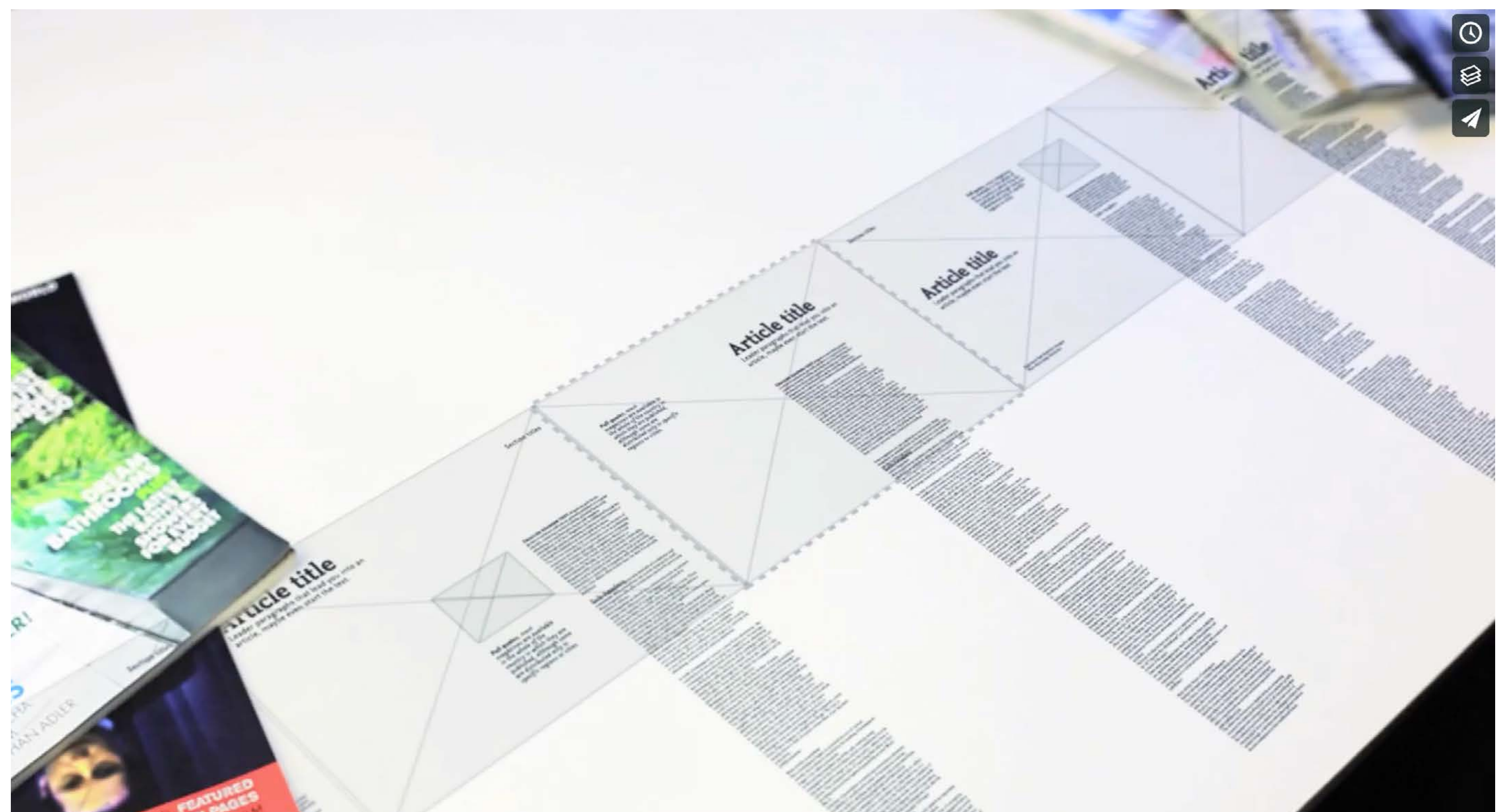


Figure 19. New geography of digital editorial. Mag+Berg Bonnier

Navigation for

Websites

When designing a magazine website, it is suggested to follow the same approach of navigation that in a popular site, elements as the menu bars and drop-down tab menus will help the user to feel familiar in terms of navigation. As was mentioned before, in digital sources, most of the visual principles remain the same as in paper editions, the hierarchy of text will lead the reader to sections and pages. Designing a magazine website will increase the opportunities of interaction between the reader and the publisher, for instance, some features as the possibility of the user to make a purchase can be added. However, publishers and designers must notice that the users on a website are looking for another type of content and that sometimes, the form of presentation on a website does not encourage the longer reads expected on a printed magazine. (Caldwell & Zappaterra, 2014)

Apps for mobile devices

For Apps, navigation becomes more interesting since they are developed to run on mobile devices; consequently, the touch screen plays an essential role. Apps were a response to the launching of the iPad in 2010. Publishers wanted to make app versions of printed magazines looking for the answer to monetizing their digital content. Later, Adobe, Woodwing, Mag+ among others developed plug-ins for InDesign that allowed them to adapt their printed versions for the tablet or iPad. However, it was not that simple; the transition brought many complications. The different sizes of the tablets made it difficult that one app fits all the different screens, also the fact that generally, the screen of a tablet is smaller than the printed magazine pages, consequently the entire magazine has to be repurposed page by page. The text was another challenge because even with the high-resolution screens, text generally needs to be larger than in print to maintain legibility. (Caldwell & Zappaterra, 2014)

3.4.5 Typography

As well as the other elements, typography plays a significant role for the reader's experience in a publication; a very small, very dense or very uniform typography, as well as long columns of gray text, will discourage magazine readers, since they are looking for the variation, space, and decoration that this type of publications are supposed to offer. Moreover, typography also establishes identity: in large publications such as magazines the way the designer plays with type for titles, headers and pull quotes will establish a unique identity, typography well-executed inside a piece of editorial design also can communicate hierarchy and structure.

Rivers points out that “The key to good typography is successful communication: it should be clear, but at the same time needs to be interesting, engaging, and suited to the subject or theme.” (2006, p. 47). This statement means that when typography is chosen and used correctly, it will act as a guide for the reader along with the content, using the space to determine how the information is read. The designer must be capable of adjusting this space between letters, words, lines, and paragraphs. Another principle to emphasize is that in the block of type nothing should stand out; for instance, it is essential to take care of words standing alone at the end of a paragraph or column, which are generally known as widows. Having widows on a text is considered as poor typography because it leaves too much white space between paragraphs or at the bottom of the page. In consequence, Words may be kerned, or lines tracked back to remove this single word, also soft return added to create a better shape in the ragging of the column, work along with the editor on the number of words to improve line lengths or insert hyphenation in case of an awkward word or line breaks. By looking at the blocks as shapes, designers should be able to use such tweaks to make blocks accessible and appealing.

47

The correct use of typography will not distract the reader, and consequently, the things that are the same should look like they are the same, a line floating by itself will attract readers attention, an acronym in all caps or a date written with aligning (uppercase) numbers will also cause a distraction.

“The key to good typography is successful communication: it should be clear, but at the same time needs to be interesting, engaging, and suited to the subject or theme.”

-Charlotte Rivers

According to Caldwell and Zappaterra, typography follows the same principles in print and digital formats but in digital with a few additional adjustments.

“There is one big difference between the way the human eye reads text printed on paper and text on a screen; the human eye is actually reading backlit letterforms on a screen. Depending on the brightness and calibration of the screen, letterforms can appear slightly bleached out if the contrast is too high. Compare this to paper where the eye is seeing black letters printed on a natural white background. The quality of the reading experience depends on the light reflecting off the paper stock.” (2014, p. 91)

To complement this, Ellen Lupton shows different criteria to have in mind when choosing a type for digital platforms (2014, p.20):

Legibility: it is an informal measure of how easy it is to distinguish one letter from another in a particular typeface. Typefaces that are highly modular or geometric may be less legible than those with more organic and individualized forms.

Flexibility: indicates how well does the typeface work in different sizes and weights. A flexible typeface can solve many kinds of problems.

Classiness: a principle that is used to indicate the style of the type.

Readability: it is an aspect that points out how easily words, phrases, and blocks of copy can be read.

Showmanship: it refers to how memorable is the font or how unique are its details. 48

Amphibiousness: this feature indicates if the font has been optimized for screen and if it looks good on every operating system.

However, she also mentions that rating a type based on these judgments it is only subjective; in the end, the designer must test it against the content, identity, and purpose of the publication.

Additionally, the size of a type is also a significant decision. According to Ellen Lupton, the comfortable reading on a desktop or laptop screens always demands larger sizes than print. She mentions four units for measuring type on the screen (2014, p.58):

EMS: is a scalable unit that is equal to the browser's font size. If the font size is 14px 1 em is 14px.

PIXELS: fixed units used in screen media. One pixel is equal to one pixel unit on the screen

POINTS: are traditionally used in print media. One point is equal to 1/72 of an inch

PERCENT: Functions similar to the em unit. If the current font size is 14px, then 100 percent is 14px (and 120 percent is 16.8 px)

Although there are some rules about typography that designers should consider when working in an editorial piece, sometimes it is necessary to follow them or to break them, designers should be able to follow their instincts and know how to work with type. The authors Sue Apfelbaum and Juliette Cezzar consider the following rules (Apfelbaum & Cezzar, 2014):

Do not make the smallest text too small to read

This rule may seem subjective since not all people have the same vision, however, the authors recommend to do a simple test to define if it is small typography to read: hold the piece with the arm fully extended if you squint or strain that means that the type is too small. For screen versions, type size will depend on the screen where it is read 49 since the distance of reading varies from one device to another. To read in a desktop or laptop will almost always at arm's length, so the size for text on paper will not be comfortable to read on this screen. However, if you switch to a smartphone where it is likely to hold closer, the type could be smaller than printed editions.

More important things should be bigger than less important things

"A headline or paragraph heading should be bigger than text in a paragraph, and text in a paragraph should be bigger than specified for a page number" (2014, p.47). This means that maintaining the hierarchy in an editorial piece will make the reader correctly digest the content. Working in the hierarchy for screen versions might be quite challenging since spaces are mostly smaller than paper versions; therefore, a size difference between a headline and the text should be marked without sacrificing the readability of either.

“Bigness” is not always negotiated with size

“An element can also be made bigger through changing value or contrast, color, position, or shape, or by placing more space around an element. Using more than size and space to indicate hierarchy is a good way to establish and reinforce the identity of the publication”. (2014, p.48). Another way of working with hierarchy and a possible solution for the size on the small screens. Moreover, the authors do not recommend to use various means to highlight one element from another, but maintaining these elements consistent along with the publication, will guide the reader to know how the content behaves.

Respect the reader’s rhythm and pace.

Providing a comfortable line length and adequate pauses allows the reader to assimilate the content at a natural pace. The authors recommend eight to twelve words in a line to read a body of text if it is justified, sometimes is more readable with twelve or fifteen words; for smaller elements, such as legends or quotes, this rule might not apply. Ensuring a comfortable line length often requires dividing the text into columns; however, in screens, this could result in a bad experience for the reader since on the screen the primary behavior of the reader will be to scroll instead of scanning a different part of the screen. The designer must consider the device and try always to respect the expectations and habits of the reader.

3.5 Anatomy of a magazine

Pagination or page planning gives the magazine pace and flow and is key to making sure that each issue feels like a complete whole. The most common overall structure is divided into three main sections. The front section, where design plays an important role, it has a well-defined grid that structures a mix of different contents of the magazine. The second section is the feature well, where the longer features are placed, in this section, the style, content, and tone determine the identity of the magazine. The last section called back section may include elements as reviews, listings, letters, and horoscopes, to mention some.

Generally, the shorter articles from the front and back sections soak up all the ads, leaving the feature well clear of advertising. These sections may have their dedicated design rules variations in column width and typeface to help readers to identify their differences. (Leslie & Losowsky, 2000).

Besides, within the magazine we can find different types of pages, the most common are: (Moser, 2011)

Contents page

The contents page is used in several ways; readers can find the cover story, browse the entire content, find favorite sections, or find a story that read years earlier. Both in printed and digital publications, it remains vital because it serves as a guide for the user into the publication and its content. The arrangement and presentation of information in the contents page should be precise, simple to follow, and easy to find.

Editorial

It is the editors' means of greeting the reader. It is usually situated on page three, on the first page of text (for magazines that start with a collection of ads) or on the same page of the list of contents. Generally, editorials are composed with a text that introduces the reader to the magazine contents, the editors' picture plus his or her signature.

Dividers

Pages that are used to make a clear distinction between different sections of the magazine. These pages are generally large - scale, with colored areas and prominent section titles.

Imprint

It is a page that is required by law. It shows the names of the people that were responsible for the content and ads; it also contain copyright details and all other information concerning the publishers and editorial staff.

3.5.1 Inside the page

The next three images show the elements that are commonly found inside a magazine page.

Subheads: Mostly used in long articles it helps to break up dense columns. Besides, they could denote a new section, chapter, subdivision or a subject change.

Pull quotes: offer visual hierarchy, make readability easier and the pages more attractive. The content can be a part of the body, or a summarized excerpt. Visually, they can include quotation marks, showed in a floating text in a box, or might appear over pictures.



Body copy: The body should be comfortable to read, with stop and punctuations at appropriate points. Visual elements as typography and column width will determine how the publication will be distinct from others.

Icons: Used to mark clear the end of a story. Besides, when a story covers more than one page readers must know that the story continues overleaf or in another part of the issue.

Figure 20. Wired USA, September 2019

Images:

Images are a key visual element on a page and their relationship to the story is crucial to the design.

Headline: Usually the largest element presented on an article page and it aims to make the reader feel curious about the feature.

Stand-first: Its purpose is to inform the reader about the story contextualizing the headline; it usually act as a bridge, both textually and visually, between the headline and the body.

Bylines and credits: Is an element that is used to indicate the author of the story or article.

My Year in the Dark

My son's father was killed while reporting on Russian hired guns. I'm still waiting for justice
By Irina Gordienko



◀ The author in the Novaya Gazeta office in Moscow on July 15

was a robbery gone wrong, goes the official line. But the colleagues of the victims have investigated the murders independently over the past year and have concluded that known associates of the Wagner Group were involved in the killings.

The victims' friends and families have pleaded with the authorities in Russia to consider this evidence. Among the most vocal has been Dzhemal's ex-wife Irina Gordienko, one of Russia's best-known reporters. Ahead of the first anniversary of the murders, Gordienko described her experience of dealing with Russian authorities over the past year, not as a journalist but as a person bereaved and looking for justice.

A version of her account was first published in Novaya Gazeta, one of Russia's last independent newspapers, where Gordienko is a correspondent. With her permission and support, TIME is publishing an edited translation of the piece as part of its Guardians series on the escalating war against the freedom of the press worldwide.

ONE YEAR AGO, ON JULY 30, 2018, three Russian journalists were shot to death and their bodies left on the side of a road near a conflict zone in central Africa. Their names were Orkhan Dzhemal, a renowned war correspondent; Alexander Rastorguev, an award-winning filmmaker; and Kirill Radchenko, their cameraman. The purpose of their trip to the Central African Republic was to film a documentary about the Wagner Group, a Russian private military company that has been active in several African countries in recent years and is believed to have ties to the Russian military and the state. Authorities in Moscow say the reporters were killed in a random act of violence. It

MOST OF MY 17 YEARS AS A JOURNALIST have been spent reporting on the toughest parts of Russia, around the region known as the Caucasus, which has lived through many wars. I have seen dead bodies there, and the signs of inhuman torture that the heroes of my articles endured. I have written a lot about prisons, some of which still haunt me in my dreams. I've had to deal with just about every sort of police officer, investigator and prosecutor. But nothing quite prepared me for that day one year ago when Russian authorities summoned me in relation to the murder of my former husband, the journalist Orkhan Dzhemal.

Under the rules of Russian criminal procedure, they had classified me as a victim in the case. I wasn't the only one. Kirill and Alexander both left behind grieving

Picture credits:

To indicate where the image came from. Visually, they are the smallest elements on a page, and are generally set in all caps to make a distinction from other texts.

Drop caps and initial caps: Their main function is to indicate where a story begins, they could also be used to break up copy and avoid long columns of text.

Lead in or Lede:

Is the introduction to the story, although it mostly depends on the writing style, visual elements could be helpful too. It should look as the body text since readers may confuse it with other elements.

Captions:

They are used to give extra information about an image or simply to justify why the image was included in the article. Visually, the captions need to be clearly connected with the images.

Kicker:

An element that indicates a subject category, it will help the reader to situate himself into a content and understand its context.

Folios:

elements that are used to orientate the reader inside the publication. They are usually in the same place on each page. Visually they must be easy to read.

54 Finance & economics

The Economist August 17th 2019

► companies make plans over a five- to ten-year horizon and invest in assets with a life of 10-20 years. But with each new tariff announcement, the rules for trading their products become less stable. And the scope of the trade war has expanded beyond goods to technology and currencies. Perhaps the international banking system, shipping companies or foreign joint ventures could be next. The most sophisticated firms try to gauge such risks.

The high level of uncertainty is measurable. A study from 2016 by Scott Baker of Northwestern University, Nick Bloom of Stanford University and Steven Davis of the University of Chicago quantified policy uncertainty in America using newspaper reports. Their index of trade-policy uncertainty has soared in recent months (see chart). And such increases in uncertainty tend to have real effects. The researchers found that increases in their index were associated with dampened investment and slower hiring. More recently, Ryan Sweet of Moody's Analytics, a financial firm, finds that changes in business confidence and economic-policy uncertainty appear to predict changes in managers' capital spending.

Given all this, how is investment in America holding up? In the second quarter non-residential business investment shrank at an annualised rate of 0.6%. The question is to what extent the trade war is the culprit, rather than industry-specific factors, domestic economic trends or the global manufacturing cycle. To get a sense of this *The Economist* has analysed around 2,400 listed American companies in 42 sectors, taking into account both their investment levels and how dependent their sector is on Chinese inputs.

Firms with a higher degree of Sino-reliance do seem to have scaled back investment. The 20 sectors most exposed to inputs from China accounted for a third of total investment by the 2,400 firms. In total these sectors saw aggregate capital spending drop by 1% in the past four quarters compared with the prior year. Mean-



while the other 22 sectors, which are less exposed to China, saw investment rise by 14%. The analysis is simple: other factors may well have played a role.

But business executives too report an effect on investment. A survey compiled by the Federal Reserve Bank of Atlanta in January found that trade tensions had crimped investment by 1.2%. Tariffs were mentioned in a quarter of all earnings calls among companies in the S&P 500 index in the second quarter of 2019, according to figures from FactSet, a data-analytics firm. One of the sectors most exposed to China is chemicals. In July Jim Fitterling, chief executive of Dow, a big producer, told investors on an earnings call that he would keep capital spending "tight" until he got "better visibility", adding that he thought a trade deal was needed to "get some confidence back in this market".

Wall Street economists are also crunching data on how trade-policy uncertainty is altering companies' behaviour. In June researchers at Goldman Sachs had been sceptical that the trade war was hampering investment, pointing out that overall policy uncertainty was low. But more recently they have altered their view, finding that, after adjusting for underlying trends, sectors that sell more to China (rather than those that buy from it) were seeing slower

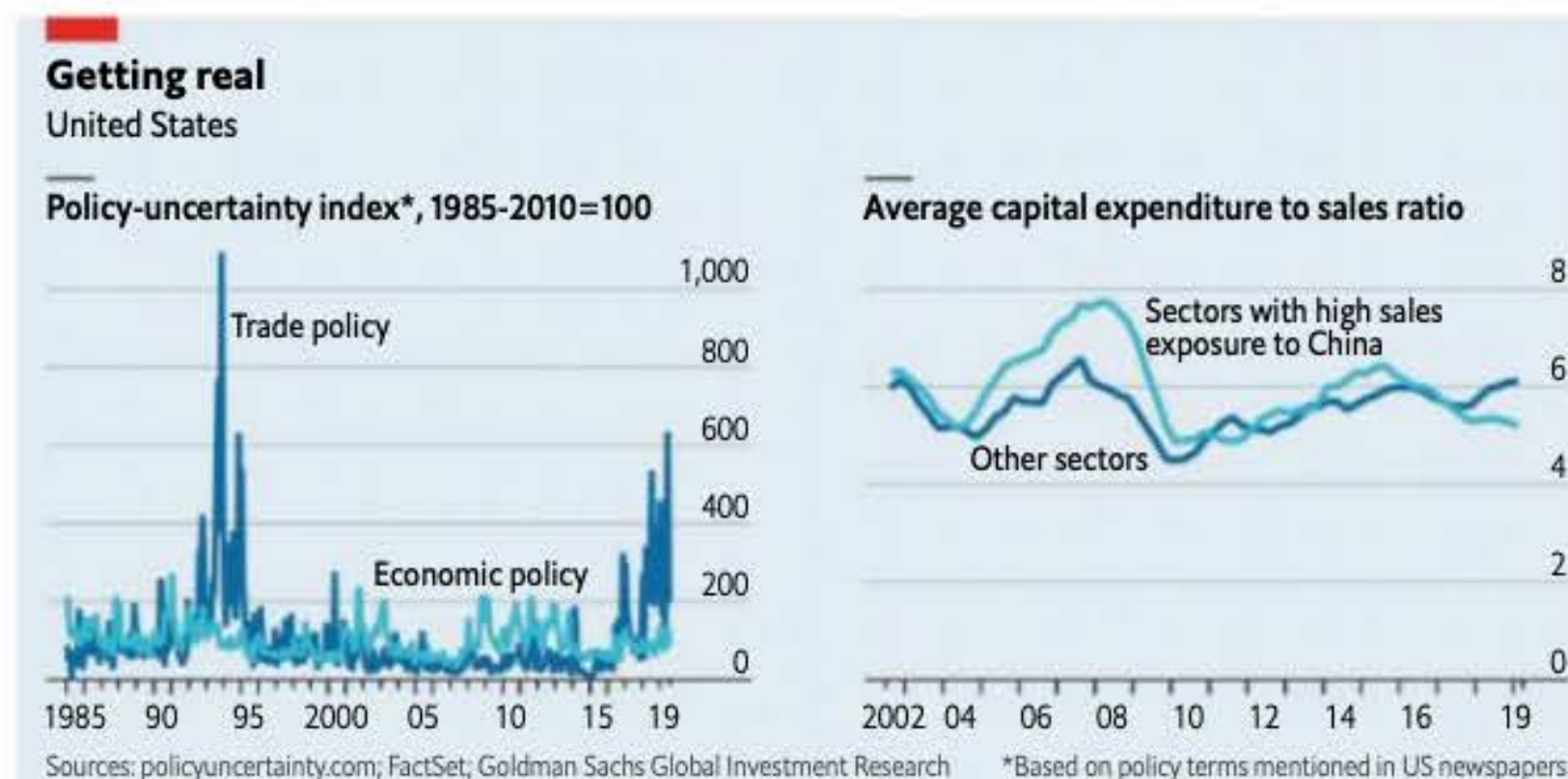
investment growth than those that were less exposed.

Goldman's economists also found that tariff announcements were associated with worsening financial conditions (higher borrowing costs, lower equity prices or a stronger dollar). Expectations of interest-rate cuts by the Federal Reserve have only offset half of the shift in financial conditions. Overall the analysts reckon that, including indirect effects, the hit to GDP would be 0.6%—material, but not enough to tip America into recession.

The overall picture, therefore, is that there is now good evidence that the trade war is leading some firms to crimp investment. Pessimists worry that the knock-on effect from this capital-spending stumble could be far-reaching and more painful than the likes of Goldman expect. In the long run it could sap productivity. In the short run it could cause firms to scale back hiring. That could then damage consumers' confidence.

Much depends on whether hostilities between America and China intensify. On August 13th Mr Trump said that he had a "very, very productive call" with China's leaders. But few on the ground take seriously the prospect of a lasting reconciliation. Jake Parker of the US-China Business Council, a lobby group, reports that his members have realised that the threat of future levies would still lurk even if a deal were struck and tariffs lifted. Blows to China's economy could also spill back to America.

And Mr Trump has plenty more ways of injecting fear into the economy. He must decide whether to reinstate onerous restrictions on American companies that do business with Huawei, a Chinese telecommunications giant, by August 19th. His labelling of China as a currency manipulator could ignite a currency war. If the sickness that is now visible in most trade-exposed sectors spills over to the rest of the economy, that would set off a downward spiral that not even lifting tariffs, and allowing in Ms Lazar's stuffed toys, would reverse. ■



Panels, box copy, sidebars and infographics:

These elements are used as a visual help for long articles, they show data such as facts and statistics, case studies or other information relevant to the story.

Figure 22. The Economist, USA, August 2019

3.5.2 Elements for Digital magazines

Elements within a digital publication may vary according to the style and tone of the magazine; the most common are described in Figure 23. Additionally, other elements might appear in digital magazines. Comments, for example, they are usually only related to sites, when comments are well executed and moderated, the site could become the right place for debate and discussion among the community. However, comments have become less popular in magazine sites because most of these debates occur on social media platforms.

Some magazine sites include navigation and taxonomy tools, which are very important for the user experience because they help the reader to discover more content in a natural way. In this context, there are also the links for previous and next articles, a tool that is considered an essential part for navigation, since it will avoid the user to return to an index page, users will be able to pass between content using these elements. Visually, they can be as minimal as arrows or as complicated as titles and subtitles. For apps or even sites that are read on mobile devices, it could be a simple right and left swipe, however, the button could still be present.

Share tools:

Are critical to retaining and increasing readership. Besides, they are a useful measure of interest, too. The analytics provide the publisher with data about which articles are shared, along with how and when.

Subscription tools:

The main objectives is to attract more readers or subscribers; this tool will make that users that are interested in the content will continuously receive information from the publisher.

Related links:

Considered as a very helpful tool in driving traffic, however it is essential to know the publication to know how to use them.

Publication time and date: For digital publications time and date are essential elements, mostly because in this medium, readers are always looking for the most recent content. Besides, it may serve as a way of sorting articles and also might help in navigation.

Tags: When we talk about sites, tools as tags, metadata and keywords will help with search and accessibility of them.

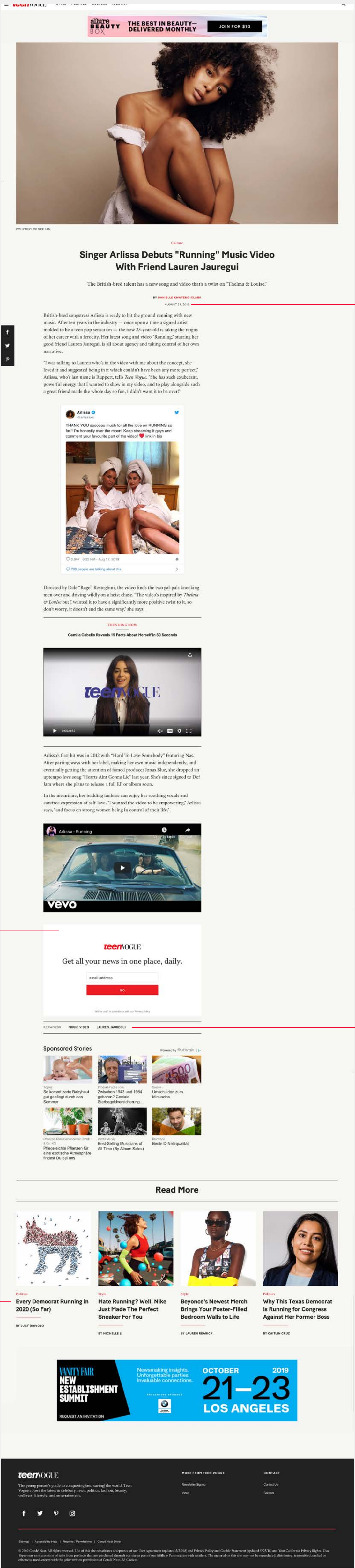


Figure 23. Teen Vogue, digital magazine

3.6 Digital publications

3.6.1 History

When we talk about the history of digital publications, we refer to a relatively short period. The internet opened new possibilities in the world of digital publications. However, according to author Sabadin, “the web was seen as something for kids, a new video game that would soon go out of fashion. At meetings, the words ‘I read it on the internet’ automatically implied poor information from unreliable sources, false news” (Sabadin, 2007, p.61).

Consequently, newspapers and magazines reproduced their print editions online, where the user was able to interact only by turning the pages, their main goal was to simulate the same experience than a popular magazine or newspaper. One of the biggest problems relied on the size of the document, most of the time it was huge, and the internet was not as fast as we know it nowadays, so it took much time to charge a publication.

Publishers started to question the reliability of a network that allowed anyone to be visible all over the world, but above all, they wanted to know how investing in this technology will make their publication profitable. The costs of producing a website, for example, were quantifiable and the benefits were hard to estimate. (Franchi, 2013)

In the 1990s, HTML appeared in the online world, opening a world of possibilities for designers since they were able to move content into the web. Like a computer code language, it worked through the web browser, reading the tags and codes and interpreting as pictures and text. Big publisher groups as *Condé Nast*, spent the next few years researching and developing their custom software and produced *Wired*, *GQ* and *Vanity Fair*. (Caldwell & Zapattera, 2014)

57

With technological advances and the web moving forward, mainstream magazines managed to be in a strong position. They designed web and mobile versions of their printed titles and migrated the content; also, they managed on including advertisements on the sites, and the internet became the biggest threat to the advertising model. In 2009 the first apps appeared: *The New Yorker* and *Wired* magazines.

Nevertheless, communication companies had not solved the fact of generating revenue from online publications, but they continued experimenting. In 2010 Rupert Murdoch decided to implement the paywall with the London Times. The paywall strategy consists of a wall that prevents readers from seeing the content of a magazine or a newspaper, and that can be easily knocked down by paying the

required amount. The London Times introduced a fee for accessing the newspaper's website and in three weeks lost 90% of its readers⁵. Later, the New York Times adopted a similar strategy that consisted of a wall that blocks access to the content after reading a certain number of articles. This method seemed to work better with users. (Franchi, 2013).

However, what changed history in digital publications was the launching of the iPad in April of 2010, converting it into a better portable experience, adding the possibility that designers could include interactivity in their box of design tools. Publishers took advantage of the touch-sensitive screen, developing a new visual navigational format. Caldwell and Zappaterra mention, "The iPad brought an element of play to the tools available. It also put editorial in the same portable device as all the other great things in life - email, photos, shopping, internet, and reading." (2014, p. 24). Publishers and designers began to explore the possibility that the device offered them. The cover was one of the elements where they put much effort, making the titles interactive for the first time and converting the different elements of the cover in entry points to the publication, which allowed readers to move through the pages using a simple finger swipe. They also included moving images and all kinds of complex interactivity, which probably overwhelmed the users. By the end of 2011, digital publications returned to their original approach: maintain good graphic design and smart editing.

Later on, users were able to have their versions of magazines flowing into a personal device; this was possible by apps like *Flipboard*, which can transform content from social feeds, websites, and blogs into beautiful digital magazines.

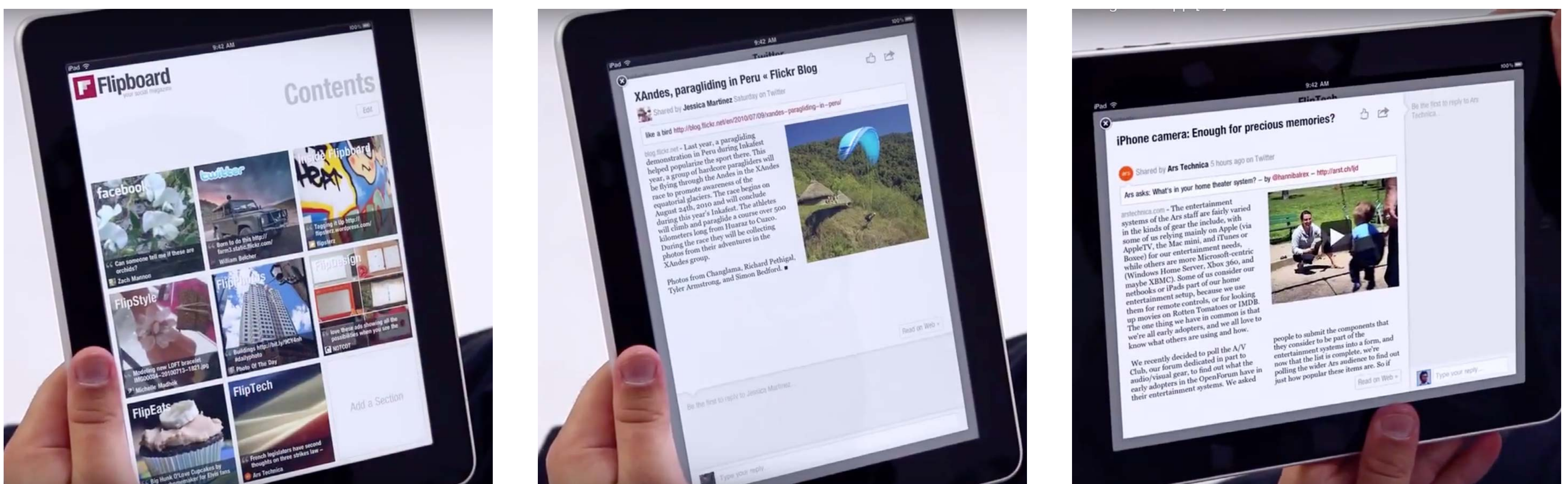


Figure 24. Flipboard app, 2010

5 (Halliday, Josh. "Times loses almost 90% of online readership" Guardian, July 20, 2010, www.guardian.co.uk

3.6.2 Digital magazines

As we have mentioned before, digital magazines have existed since the internet was introduced. In different forms, publishers have managed to reach their readers, adapting their content to the technological possibilities and to what the reader is looking for. The fact that lots of people use a mobile device daily makes that most of the publications have a major presence online than in their printed editions. In this case, the type of market dictates the content and mode of delivery. In lifestyle publishing, such as **Real Simple** in the US where the magazine content feeds into the website, and in turn, the website introduces readers to the print versions and draws in subscribers.

When the iPad came out, most publishers rushed to release their magazine app without even knowing how it worked, a lot of them just took pages they had done, made PDFs, and added interactive elements. It might be that publishers did that because they did not want to let go of what they had worked so hard to achieve in the print version. Andrea Fella who was the Creative Director of *Paper Magazine* talks about this transformation and mention that the magazine was working on that, to design and develop an app, what he says about the benefits of creating an app:

“An app could give us a regular venue for outtakes from shoots, which would be great because you end up having to edit out so much in print. Because a lot of these things can also exist on the website, though, it is difficult to figure out how all our content would divide up or overlap. Would things appear in one place first and then go to another? Do people care if they see something first? None of us quite know, so we are all trying to figure it out at the same time.” (Apfelbaum & Cezzar, 2014, p. 189)

59

On the other hand, the invention of the iPad led publishers to rethink the design of their publications for these devices, achieving better-designed issues for users. In 2014, Josh Klenert, who held the position of VP Design & UX at Huffington Post, said in an interview⁶:

“We’re at year three for the iPad. I think we have a way to go. A lot of traditional print publications are still just replicating their print product and not designing for this new platform; they’re not rethinking it or reformatting it; they’re just replicating it and adding a layer of multimedia, which reminds me of 1994 Blender. ‘Oh, we can add a video onto a CD-ROM. Great.’ However, in the end, people want to read this content.”

6 Interview for the book *Designing the Editorial Experience* p.73.

He, along with his team at the Huffington Post, made sure to design an app for the magazine that was fast and fluid, so they were cautious about considering what or not to add. The Huffington magazine took an easy-to-navigate and no-instructions-required approach; they wanted to be more fluid and more responsive, to work on anything from an iPhone to an iPad to an Android to Kindle.

Nowadays, digital magazines are situated in a scenario that includes a variety of models of distribution and access to content that can be read on a smartphone, tablet, or other devices. According to these channels of distribution, digital Magazines may be classified into four main categories: digital newsstands, websites and native apps, social magazines, and reading tools. (Franchi, 2013)

Digital Newsstand

The first digital newsstand, which was around before the iPad and still contains more digital publications than other, was **Zinio**, it was initially available via browsers or any computer. After the iPad, Apple launched Newsstand in October 2011 (Fig.25). Then, Amazon announced its store, which was specially reformatted for the Kindle Fire and shortly after Barnes & Noble launched its newsstand for its color e-reader, The Nook. (Franchi, 2013)

The digital newsstands were designed and developed to reflect the same logic and dynamic of the traditional newsstand. It consists of a digital store where the user pays a monthly subscription to access to thousands of digital magazines. Among the most popular newsstands that exist nowadays can be listed: Magzter, Zinio, Issuu, and Amazon Kindle Unlimited, which is considered the most important when it comes to digital reading. In this kind of service, magazines upload their print editions in PDF, without any change in typography, layout or images.

60



Figure 25. Apple's Newsstand 2011

Web and native apps

With the growing popularity of smartphones and tablets, publishers started to develop apps to deliver their content; they quickly realized that apps could represent a way of supplying customizable, attractive, and functional methods. Mostly, magazine apps were developed to include interactive content, videos or links, but, above all, we find that they were designed especially for easy reading by their users, typographies used, are exclusive web fonts and the layout is structured to be readable in these mobile devices. Native apps are developed in machine language and must be written and compiled individually for each type of operating system supported by the device. (Caldwell & Zapaterra, 2014)

On the other hand, according to Francesco Franchi, a web app is “an application that is accessible from any smartphone or tablet that supports a web browser and is connected to the internet.” (2013, p. 25). The advantage of these platforms is that they do not require passage through the stores.

There are many versions in the market of magazine apps; from one side there are the ones that consist of a simple PDF page-turner extracted from the printed layouts, and sometimes they add links and social media icons as a form of interaction. On the other hand, some apps were designed and coded with full interactivity. Some of the publishers have relied on the PDF option for reasons of cost and resource, mostly the smaller publishers, but others have created fully interactive apps that are designed for the correct readership of the users. Sarah Douglas from Wallpaper* magazine comments on planning a design for the magazine app

“It is just about re-appropriating your thoughts. How things work differently how they are read differently. You have to think differently. You have to think through the reader’s eyes. Think about how people use it. You can do some crossover things on an iPad. With design for a tablet, you can get a sense of scale, while on a smartphone, you are much more limited by the screen width.” (2014, p.167)

Social magazines

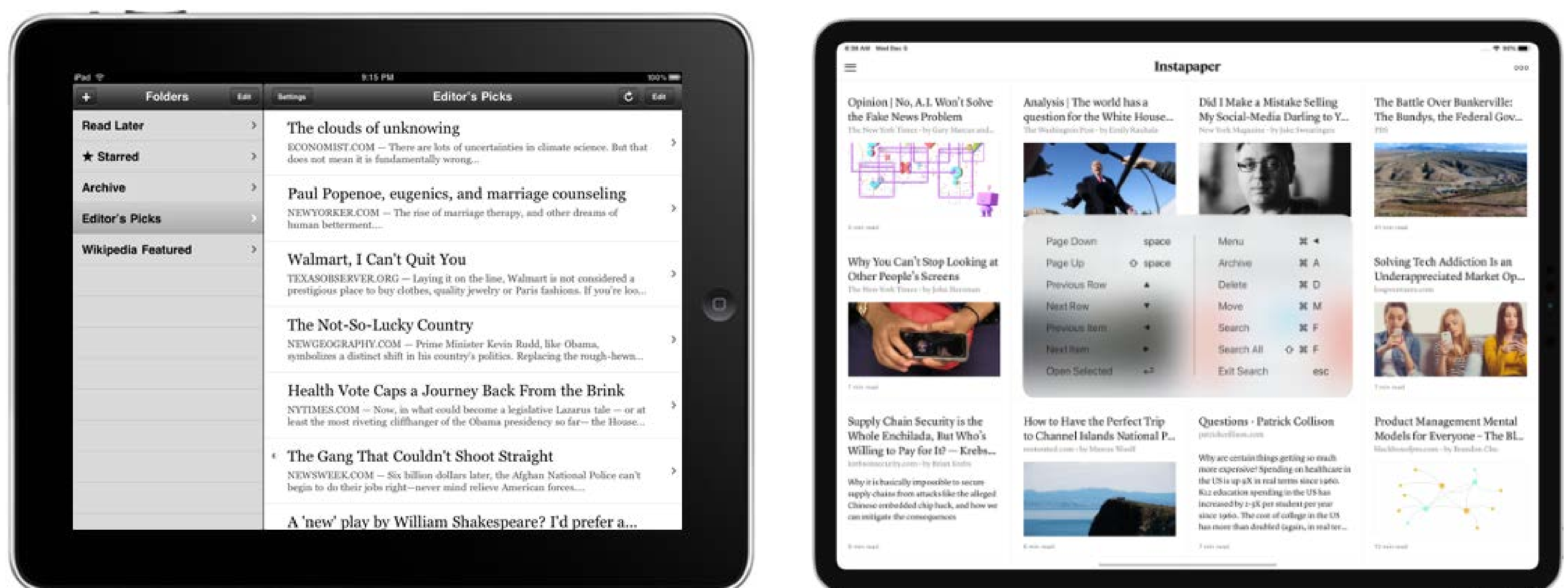
These magazines are defined as the ones to gather together the content that users indicated they ‘like’ and present them in the form of a magazine. The editorial content is automatically generated, and it is designed to be a one-stop-shop of the user’s interests; they were born in the US, and the pioneers’ apps were [Flipboard](#), [Feedly](#), [News360](#) Pulse, Flud and Zite, supported by social media tools such as Twitter and Facebook. According to Caldwell and Zappaterra “These kinds of magazines are a hybrid blend of a tightly edited branded product and an aggregated content feed and encourage the user to ‘share,’ in a similar way that friends used to tear out printed pages to show each other.” (2014, p.37)

Their success is based on the power of combining social network sites with content from other sites to attend the readers’ necessities.

Reading Tools

The reading tools are apps that were created with the idea that people need to be alone to read. These apps use bookmarklets, defined as little programs that can be memorized as URLs among the favorites in a browser, they basically work as a service processing all the content of the page that the user wants to read and eliminates all the interference, presenting a new page that is ‘optimized’ for reading, which became particularly important with the increasing use of mobile devices. The most popular are [Instapaper](#), [Longform](#), [Pocket](#), Readability, and Reader.

Figure 26.
*Instapaper 2010
and Instapaper
2019 for iPad*



3.6.3 Formats

Before the internet, publishers were limited to a single publication format: the printed one. Later, when the internet was introduced, new formats for publishers born. For big publishing houses, it was easier to transfer the content to an online medium than to smaller or independent publishers, this was mostly because of the budget. The most popular magazines started by creating websites where they published some of their content; however, they did not find a way to monetize it. The smaller or independent houses opted to include their printed version in PDF and post it on a web site. After the introduction of the iPad, publishers saw a possibility to monetize their digital content. Therefore, different formats for online publishing became popular among magazines. These types are analyzed below by the authors Apfelbaum & Cezzar:

Basic Feature phone

These phones do not have the same characteristics as a smartphone; however, they have access to the internet, which makes them candidates to receive content from digital publications. Basic Feature phones are the only connection for millions of people around the world. (Fig. 27)

Smartphones

The vast majority of mobile phone subscribers in the United States use smartphones. At the time of this writing, about half of these phones operate on the Android operating system, a third are iPhones, and 15 percent use another operating system” (2014, p.17). Every year hundreds of new models of smartphones are introduced to the market, their higher-resolution screens, and the larger size than the Basic feature phone have made it a comfortable device for reading. (Fig. 28)

63

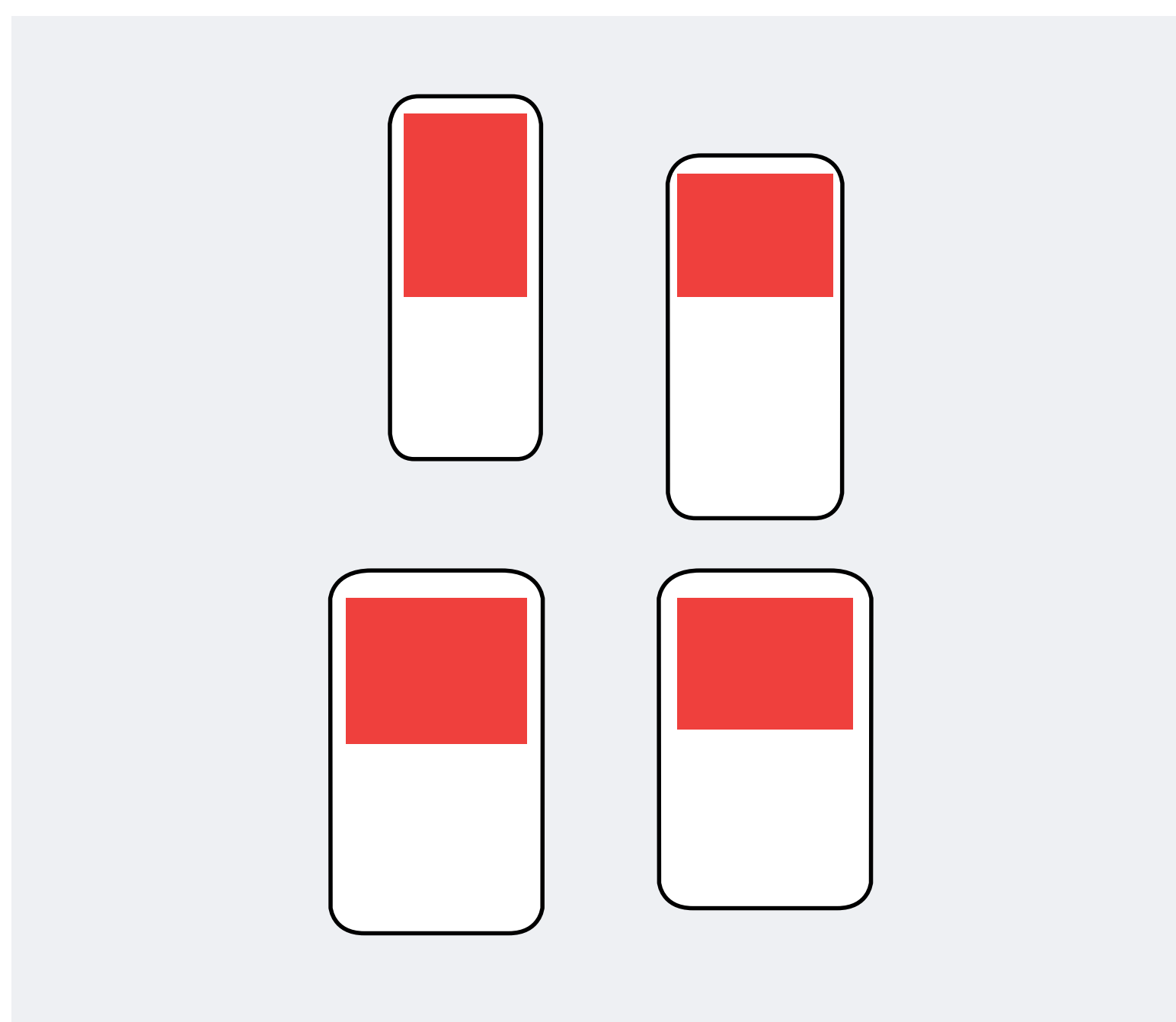


Figure 27. Basic Feature phone screens

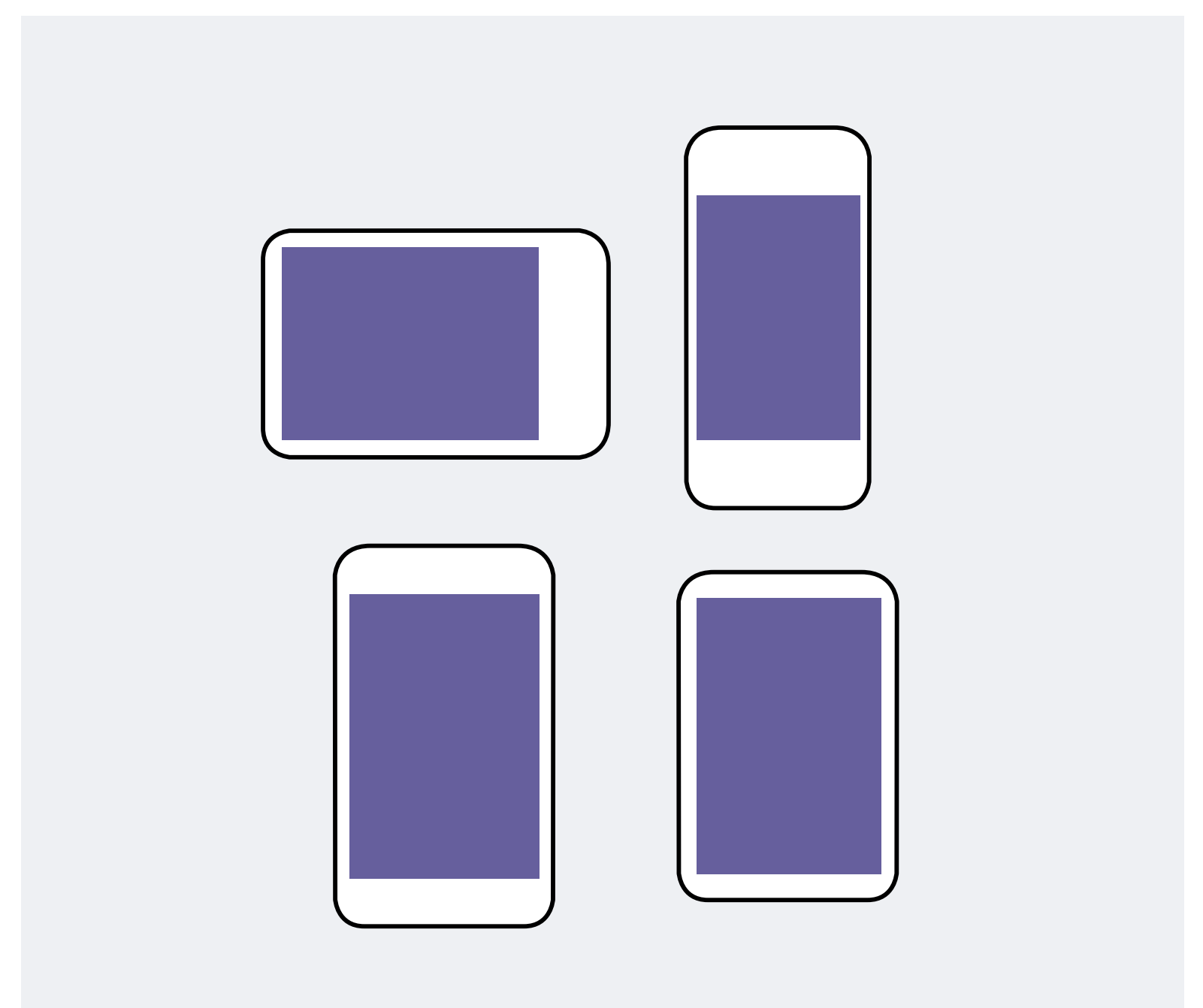


Figure 28. Smartphones screens

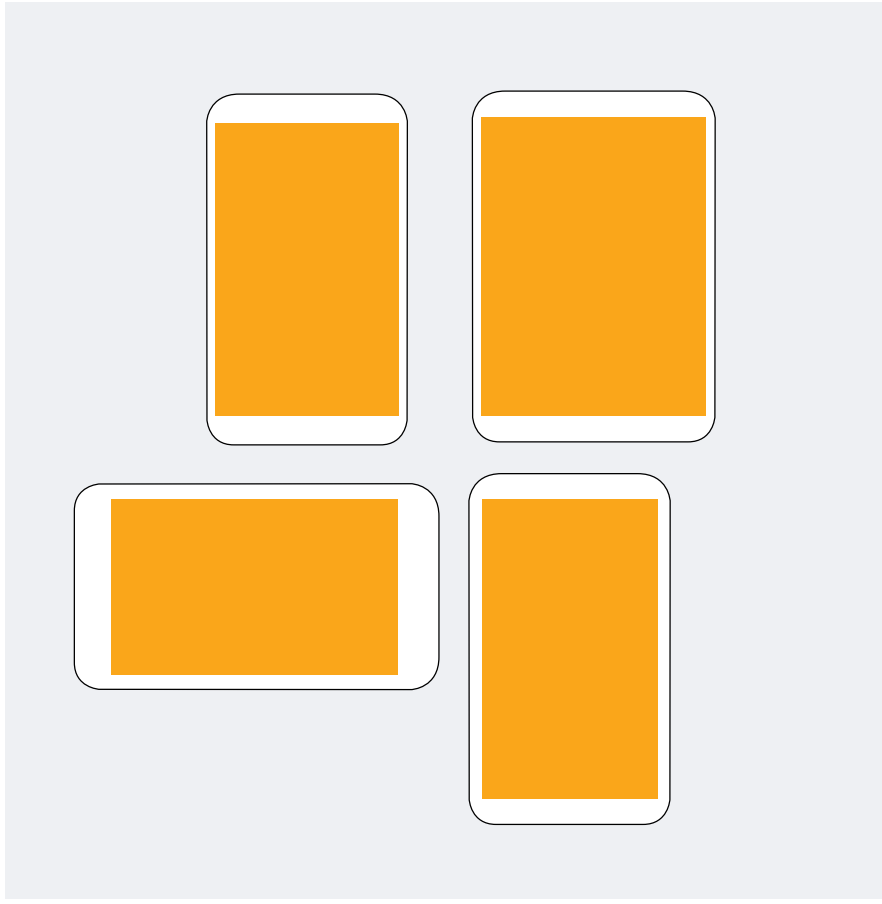


Figure 29. *Mini tablet screens*

Mini tablets

Mini tablets were introduced as a demonstration that tablets and smartphones were not the ideals as reading devices. Amazon introduced the first one: Kindle Fire in 2011, just one year later of the iPad launch, with a screen size of 6 x 3.5 inches. This size turned out to be ideal for reading because it is possible to handle the device with only one hand; also, the screen is very similar to the size of a paperback. (Fig. 29)

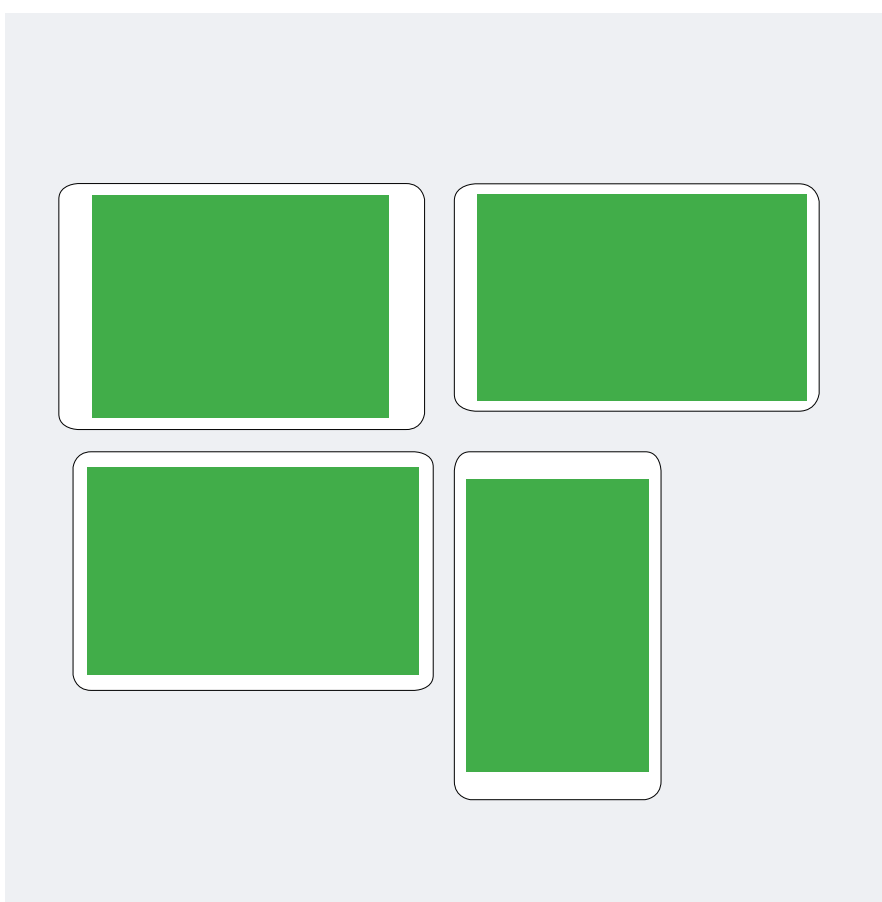


Figure 30. *Tablet screens*

Tablets

Launched in 2010 by Apple, the iPad sold 100 million devices in only two years. “The iPad distinguished itself as a device for the consumption of content and benefited enormously from the iOS apps and infrastructure developed for the iPhone since 2007”. (2014, p.18) (Fig. 30)

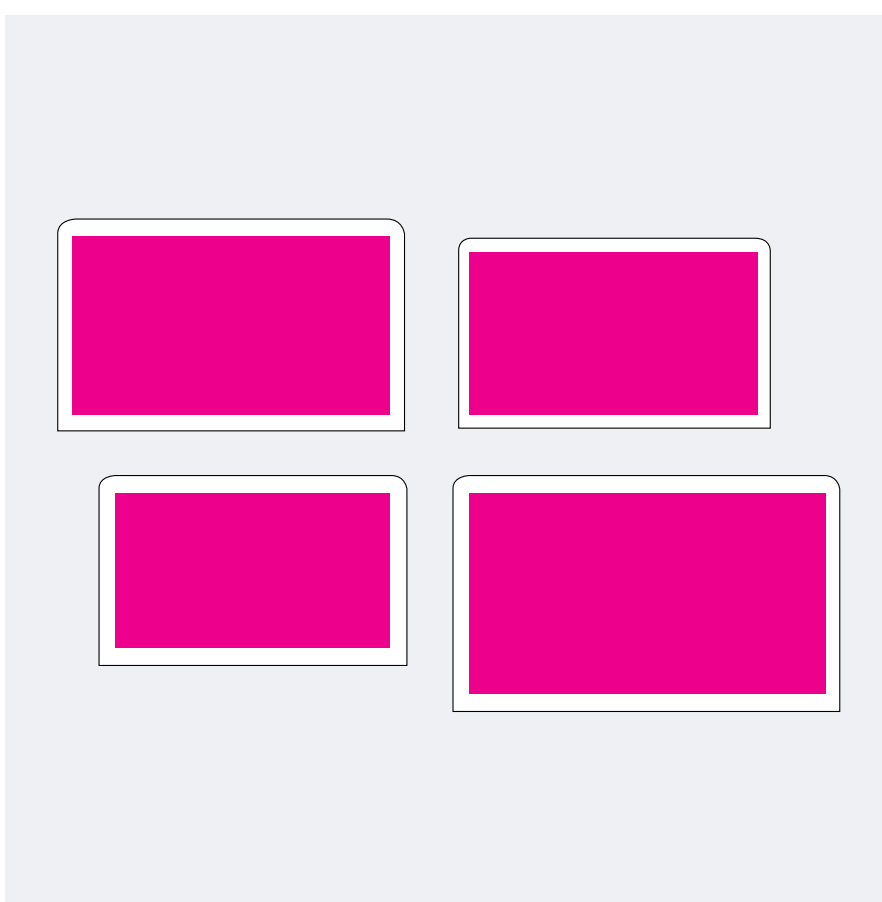


Figure 31. *Laptop screens*

Laptops

Laptops became very popular after 2012; these devices were qualified for reading and browsing because of the bigger space for the screen, so much, that in 2013 according to screen-size statistics gathered by Google and other organizations, it was the most popular device to access the internet with display resolutions of 1366x768 surpassed 1024x768. (2014, p.18) (Fig.31)

64

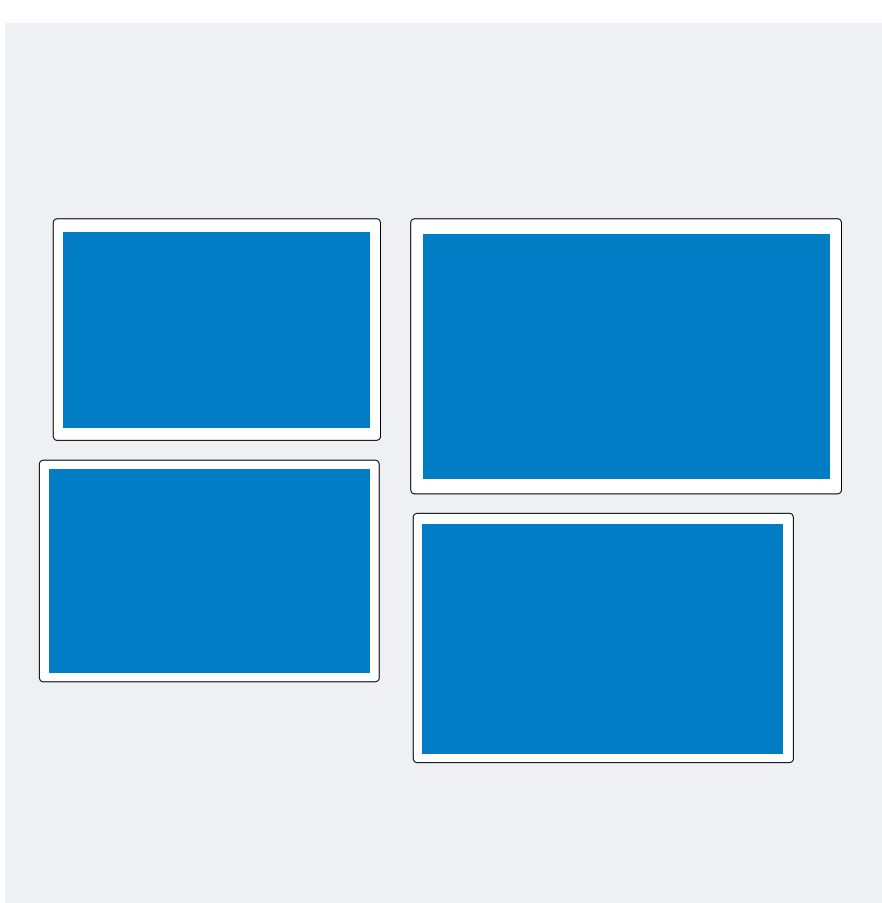


Figure 32. *Desktop screens*

Desktop

According to the authors, «surveys have shown that the majority of people who read books on screens read them on laptops and desktops, and usually while at work.” (2014, p.29). The significant benefit of working on bigger screens is the possibility to show different contents at once; also, the reader will be able to understand it better since the elements of design will show more hierarchy; consequently, the content will look more attractive. (Fig. 32)

4. User Experience & User Interface

4.1 User Experience (UX)

The second part of the research seeks to provide the necessary elements to understand how is the user experience and user interface in mobile devices. Additionally, resources related to design, methodologies, concepts, navigation principles, among others, were included.

The author Leah Buley defines the term User Experience as “the overall effect created by the interactions and perceptions that someone has when using a product or service” (2013, p.5). In this context, it can be understood that through a good user experience, the designer tries to reduce the friction between the task someone wants to accomplish and the tool that they are using to complete the task.

Additionally, the term user experience could be found in 3 different variations, which means the same thing: UX (User experience), XD (experience design), and UE (User experience). Furthermore, it is related to other terms, such as user research and user experience design. User research is a discipline that tries to understand the users and their needs; on the other hand, user experience design is about designing a user’s interactions with a product from moment to moment. (Buley, 2013).

In particular, according to the authors Nagel & Rod, the user experience design: “always has something to do with psychology and emotion. It concerns not only the functionality and the usability of a product— thus to attain certain goals effectively, efficiently, and satisfactorily, but rather also the experience and discovery as well as the fulfillment of human needs during the usage”. (2016, p. 45).

4.1.1 Activities and methodologies in a typical UX process

Although there is no certified process to follow in the UX practice. Based in Buley, Hanington, Martin, and other authors, a typical UX process includes the following steps:

User research

Learning about the users and what motivates them to design products that can meet their needs.

Design

Envisioning and specifying how a user will encounter a product or service from moment to moment in the most fluid, intuitive, and enjoyable way possible.

Wireframing

Developing the wireframes, which are schematic diagrams of each page or state in the system. Each screen in the user interface.

Prototyping

In order to test with users, the team and the client, prototypes should be created. Prototypes are a tool that shows how the design should behave and operate once it is implemented.

Testing

Testing the usability of a system. This concept refers to the ease of learning and using the interface and user satisfaction during its use.

Implementation and launch

Ensuring that the design works for users and that it was implemented according to the plan.

4.1.2 User research

Users are at the core of User Experience; consequently, to design a good one, it is essential to understand and learn about their needs. According to Leah Buley, this is why talking to users is dispensable in the process of designing good user experience (Buley, 2013).

Many user research techniques can be used in a project, either to understand your users better or to test out their behavior on a product designed. These techniques will help to define the user groups and put their needs and frustrations in context.

Clearly, each user group is unique. What one person finds difficult, the next one will not. The key will be to figure out what is generally right about the users, which means learning about enough individual users to separate the quirks from the typical behavior patterns.

Once the user groups are defined, it is necessary to pick one or more user research techniques; the most common are: user interviews, contextual inquiry, surveys, focus groups, and card sorting. (Unger and Chandler, 2012)

Surveys

Surveys are a collection of well-defined questions distributed to a large audience. Generally, they include closed-ended questions that can be easily collected. They can be a useful tool to state results in more quantitative ways. However, it is also possible to gather qualitative information about user habits and attitudes.

This tool is often used to measure user satisfaction or to build or validate user models like segmentations or personas. The insight collected by conducting user research will open the possibility of creating tools that can bring focus to the user groups throughout design and development: personas (Hanington & Martin, 2012).

Personas

Personas are defined as descriptive models of users that provide an exact way of thinking and communicating about how groups of users behave, how they think, what they want to accomplish, and why. In other words, personas are user models that are represented as a specific, individual human being. Personas open the possibility to develop an understanding of users' goals in a specific context which is considered an essential tool for ideating and validating design concepts. (Cooper et al., 2014 p.62).

Furthermore, when creating personas, it is necessary to provide enough information to draw people in and make them relate to the person they are reading. To understand how the persona behaves and thinks, authors suggest to include six key pieces of information: photo, name, age, location, occupation, and biography. (Unger and Chandler, 2012).

4.1.3 Design

Information architecture / Site Maps

A site map is simply a visual way to display representative pages of a web site or for any application that would benefit from identifying pages, views, states, and instances. (Fig. 34) Furthermore, a site map shows how the content will be organized and will provide an overview of the navigation (Unger and Chandler, p. 166, 2012)

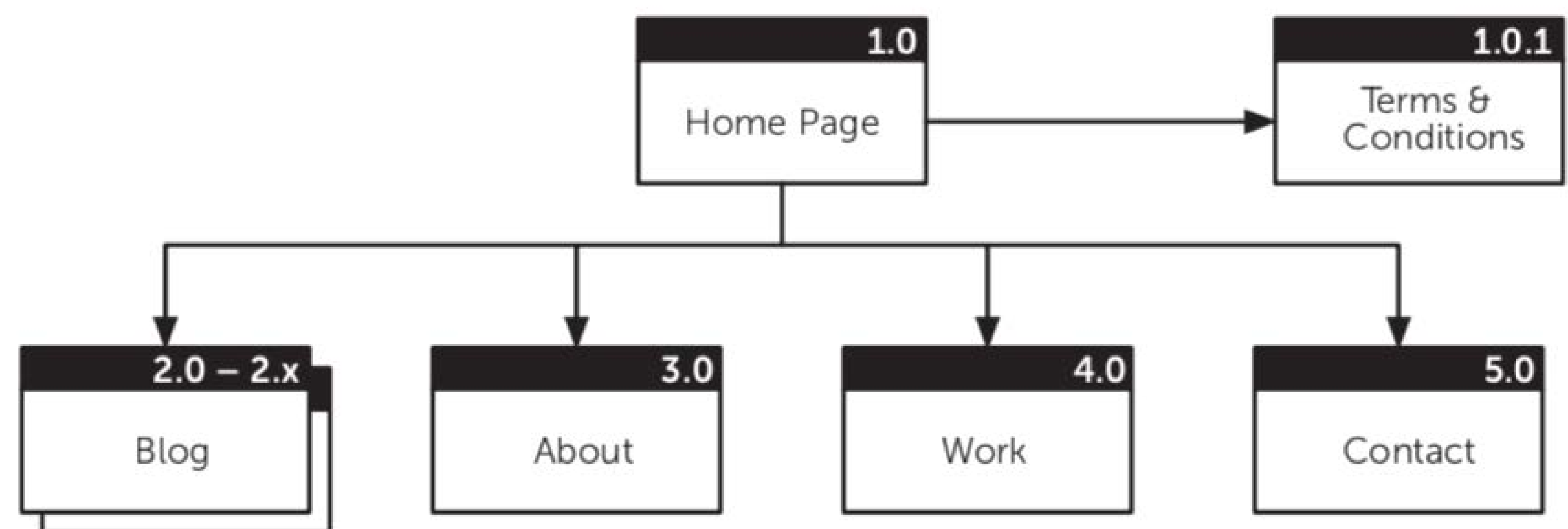


Figure 34. A site map for a basic Web site.

Task Flow

Task flows identify paths or processes that users (and sometimes a system) will take as they progress through the Web site or application (Fig. 35). Site maps and task flows might look similar; however, each one serves different purposes: on one side a site map shows the visual hierarchy of a site's or application layout, on the other hand, a task flow gives details of users' options and the paths they will be able to take. (Unger and Chandler, p. 166, 2012)

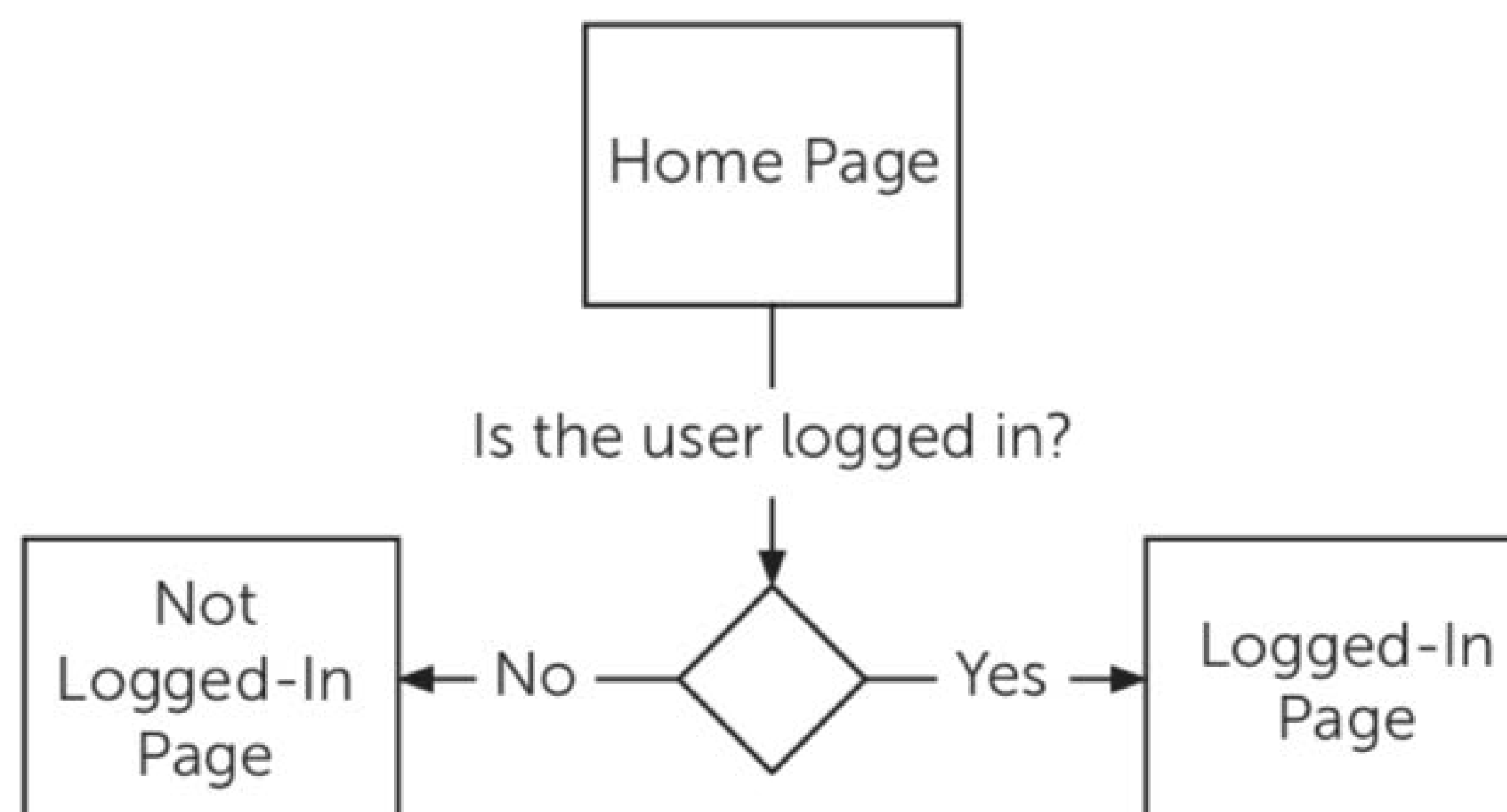


Figure 35. A basic task flow that shows the path for a user depending on login status.

Basic elements of Site maps and task flows

The Visual Vocabulary for Information Architecture is a tool that uses a standard set of shapes that will be easily interpreted by a large audience. Jesse James Garret created it, providing many elements that help to articulate the site map and task flows.

Below it is going to be detailed the Visual Vocabulary's core set of elements and what they represent. (Fig. 36)

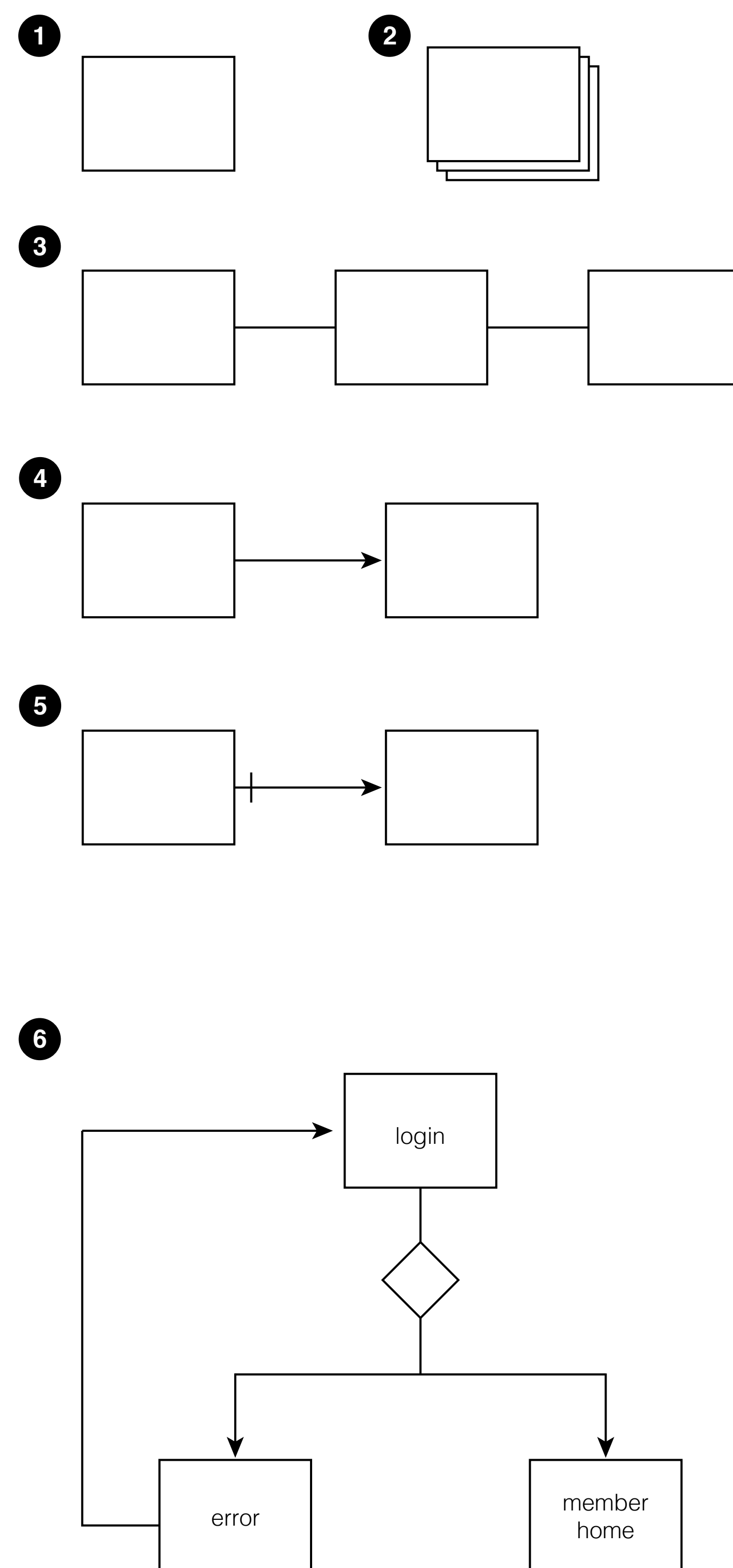


Figure 36. Visual Vocabulary from Jesse James Garret

Page: Is the basic unit of user experience, represented as a plain rectangle.

Pagestack: Represents multiple pages of similar content.

Connectors: Simple lines that represent relationships between the elements.

Arrows: These elements are used when diagramming interaction design to indicate how the user will move through the system. The user is allowed to move in the opposite direction; the arrow indicates the direction that the user commonly takes.

Arrow with crossbar: Adding a short perpendicular line on the opposite end of the arrow indicates that the user is not able to move in that direction.

Decision point: A diamond represents it in traditional flow charts; this element is used when one user action may generate one of several results.

Wireframes

A wireframe is a low-fidelity prototype of a web page or application screen, is used to identify the elements that will be displayed on the page or screen, these can include: navigation, content sections, imagery and media needs, form elements, calls to action. (Unger and Chandler, p. 186, 2012).

Typically, wireframes are created in black and white or shades of gray; they use placeholders as images and do not get into specifics of fonts. It is a tool that is commonly used to show to clients to get validation on the “design thinking” before starting with the visual design and development phases.

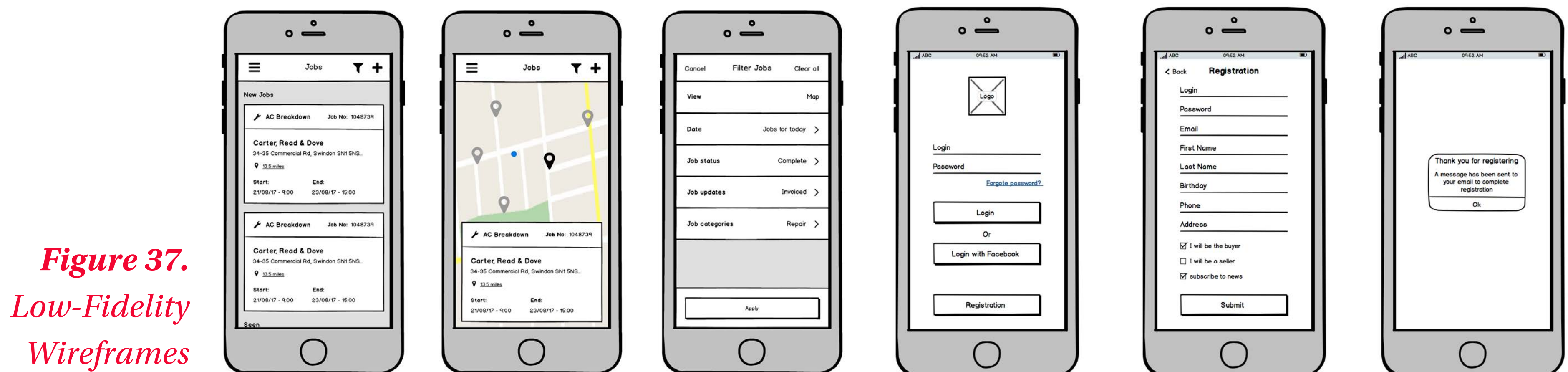


Figure 37.
*Low-Fidelity
Wireframes*

Prototyping

Prototyping refers to the act of creating and testing all or a part of the application or Web site functionality with users. It can be an iterative process since they are created to identify issues or to validate the user experience. It has to be mentioned that this tool does not have to be performed for an entire web site or application; in fact, it can be very useful if it is used only in a representative sampling of a system. (Hanington & Martin, 2012)

There are different types of prototypes. First, there is paper prototyping, where it only needs tools like pencils, pens, paper, scissors. Generally, the process is simple: just by sketching the portion of the functionality that is desirable to test, presenting to the user and get document feedback. (Unger and Chandler, 2012).

Then, there is the digital prototyping which could be an interactive version of the wireframes or could be a high fidelity interactive version that can show precisely how interactive portions of the site or application will appear to users. With digital prototyping, it is possible to perform tests with potential users. (Unger and Chandler, 2012).

A digital prototype can be built with specialized software as InVision, Adobe Experience Design, Figma, Justinmind, Axure, or even with simple tools such as PowerPoint, Adobe Acrobat PDFs, or Keynote.

4.1.4 Usability Testing

The term usability testing is used to refer to any technique employed to evaluate a product or system; it is one of the most important steps of UX design. The design team builds an interactive prototype and ask some potential users to perform them, and note where they have issues and successes. (Rubin and Chisnell, 2012).

Testing and validation methods help to figure out if the design works. Sometimes this is referred to as ‘usability’ too. However, usability is only a part of it. It is also necessary to validate the emotional impact created by the experience, the fluidity of the product, and how well the overall product paradigm matches the mental models that people bring to it. (Buley, 2013, p.192).

Usability tests analyze the following features:

Ease of learning the system: time and effort required for users to achieve a certain level of performance.

Ease of use: assesses the user’s physical and cognitive effort during the interaction process by measuring the speed and number of errors made during the execution of an asked task.

User satisfaction: assesses whether the user likes and feels comfortable working with this system.

Productivity: If using the system allows the user to be more productive than they would be if they did not use it.

4.2 User Interface (UI)

Visual interface design is related to the treatment and arrangement of visual elements to communicate behavior and information. Every element in a visual composition has many properties that work together to create meaning. Most of the elements and considerations are the same that are usually applied in a traditional design: shape, size, color, orientation, texture, position, typography, hierarchy, motion and change over time. (McKay, 2013)

4.2.1 Visual Interfaces Design Principles

“The human brain is a powerful pattern-recognition computer, making sense of the dense quantities of visual information that bombard us everywhere we look. Our brains manage the overwhelming amount of data flowing into our eyes by discerning visual patterns and establishing priorities to the things we see, and pattern recognition is what allows us to process visual information so quickly.” (Cooper et al., 2014 p. 411).

Mullet and Sano describe some essential principles that can help in making a visual interface more compelling and easier to use (Cooper et al., 2014 p. 411-423):

Convey a tone / communicate the brand

The interactive system may be the only way in which the user experiences the brand, so an effective interface should express the brand lines and organization, but having in mind that this does not override users' goals.

Lead users through the visual hierarchy

Create hierarchy and establish relationships. Authors recommend determining which controls and bits of data users need to understand instantly, which are secondary, and which are needed only by exception. Then, use the essential visual elements (position, color, size) to distinguish levels of hierarchy. To establish relationships, determine not only which elements have similar functions but also which elements are used together with most often.

Provide visual structure and flow at each level of organization

Maintain a clear visual structure so that the user can easily navigate from one part of the interface to another. Essential attributes that help in defining a visual structure are: Align to a grid, create a logical path, and balance the interface elements. These are going to be detailed in the following section.

Signal what users can do on a given screen

Visual design helps the user to determine what can be done on the screen; this is the principle of affordance. Affordance breaks down to the design of controls and content categories with layout, icons, visual symbols, and by pre-visualizing results when possible.

Respond to commands

After executing a command from a swipe, tap, or click, the user needs to see some response, to know that the system is responding to them. If the response takes longer than a tenth of a second but less than a second, it is essential to provide one subtle visual cue that the command was received, and other when the activity is completed.

Draw attention to important events

The tools to draw attention involve the fundamentals of human perception and are all based on contrast: the contrast of size, color, or motion. It is suggested to make things different to command attention.

Build a cohesive visual system to ensure consistency across the experience

Minimize the amount of visual work

Be aware of creating visual noise within the interface, most of the times this is caused by superfluous visual elements that detract from the primary objective of communicating information. Visual noise can be an ornate embellishment, 3D rendering that does not add information, crowding elements, intense colors, textures, and contrast, the use of too many colors, weak visual hierarchy.

Keep it simple

Visual interfaces should strive to be minimal. Unnecessary variation is the enemy of coherent, usable design. Functional visual interfaces, like any good visual design, are visually efficient, which means that they make the best use of the minimal set of visual and functional elements.

4.2.2 Tools for creating a visual structure

Grid

The grid is an essential tool for a visual designer since it provides a uniform and consistent structure to a layout. A grid should have consistent relationships between different-sized screen areas, which are expressed as ratios. The most commonly used ratios are:

-**“Golden section”** or phi (Fig.38), is commonly found in nature and is thought to be very pleasing for the human eye.

-**The square root of 2**, which is the basis of the international paper size standard. (Fig.39)

-**4:3** is the aspect ratio of most computer displays. (Fig.40)

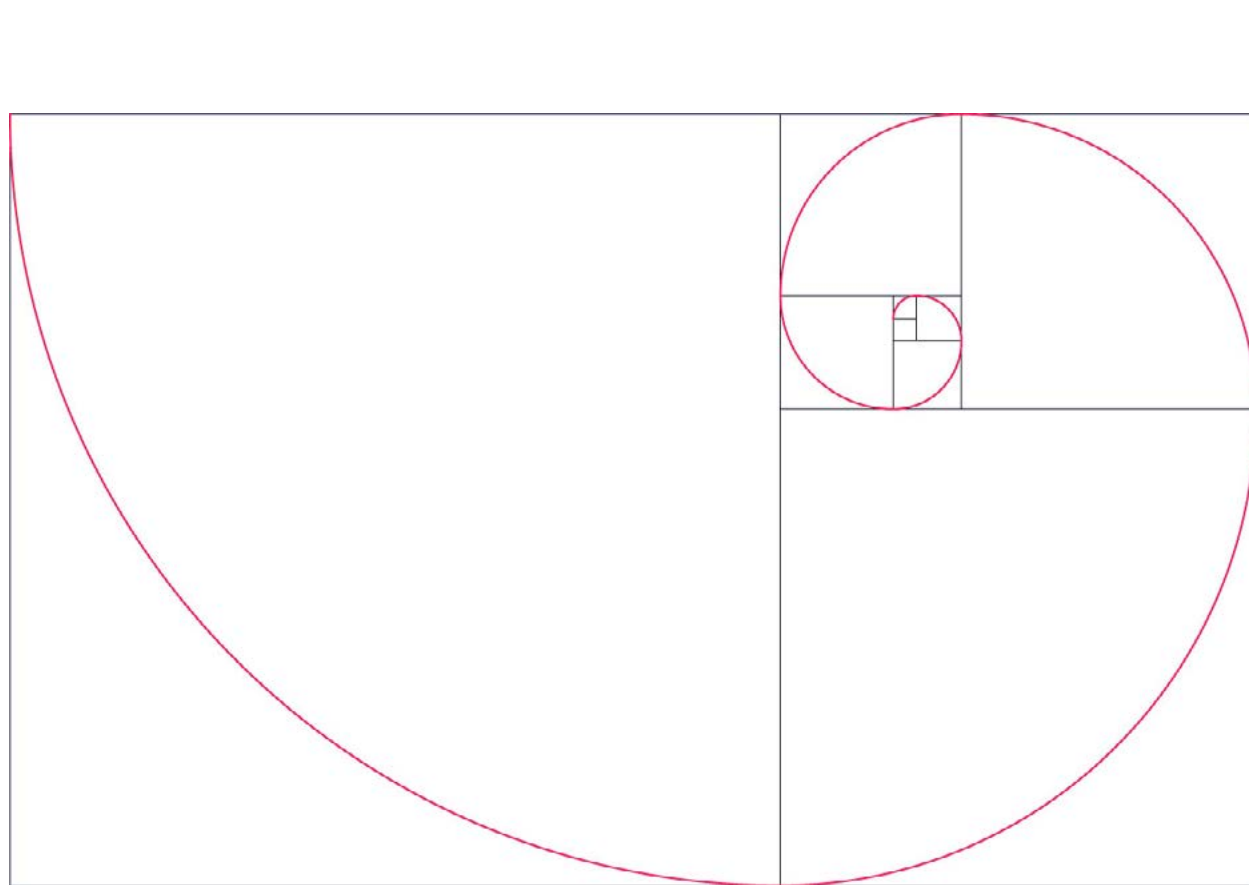


Figure 38. The Golden Section

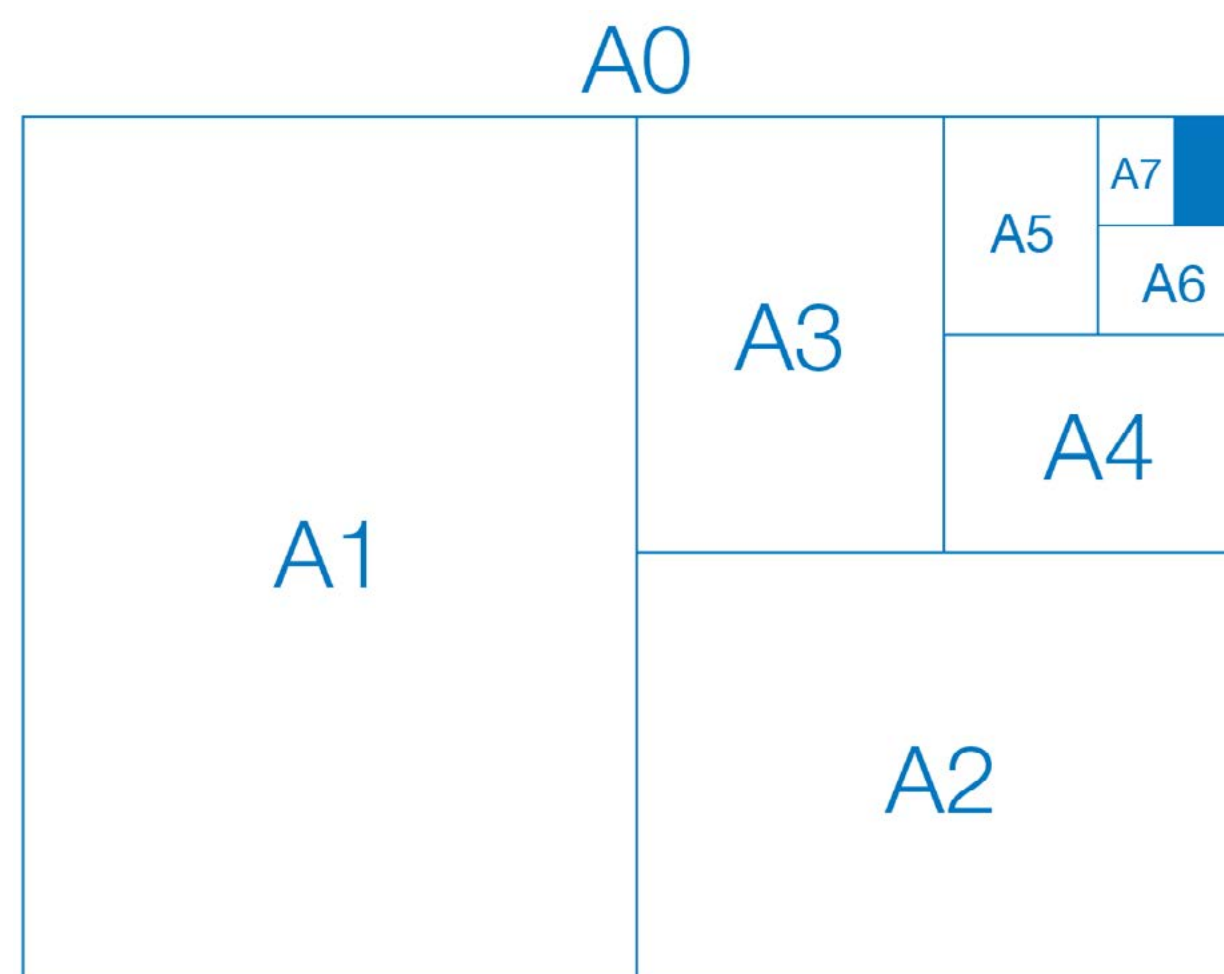


Figure 39. International paper size standard

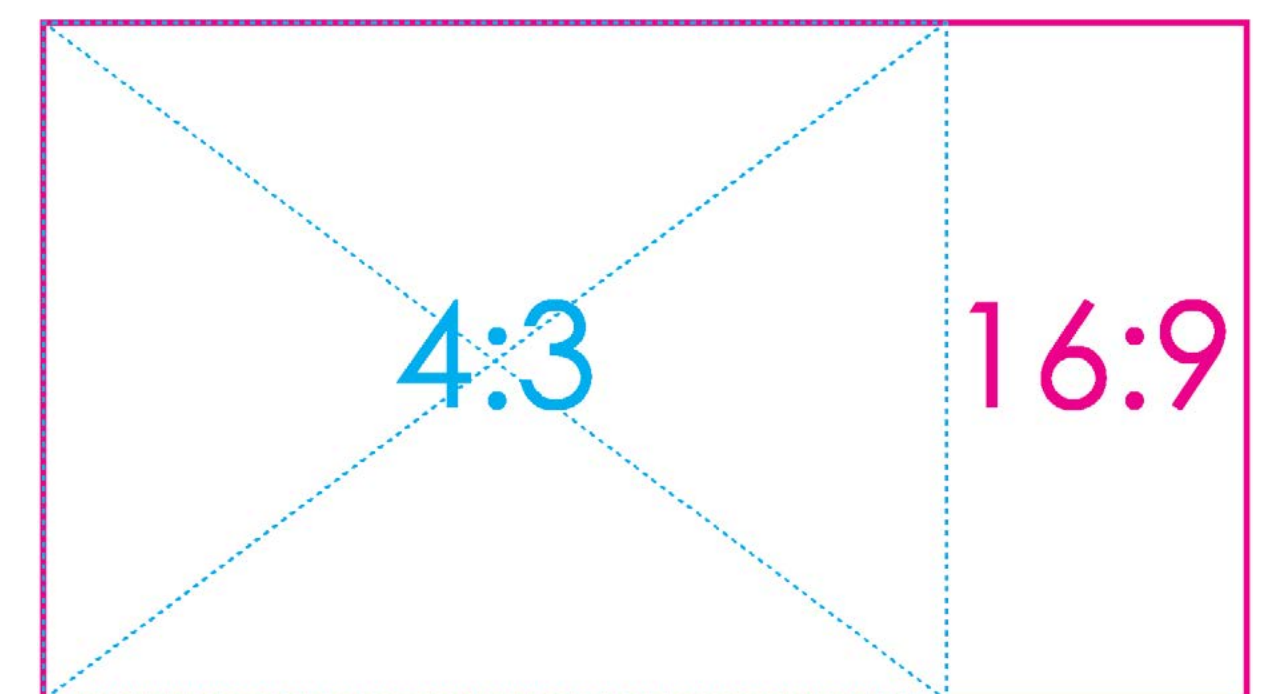
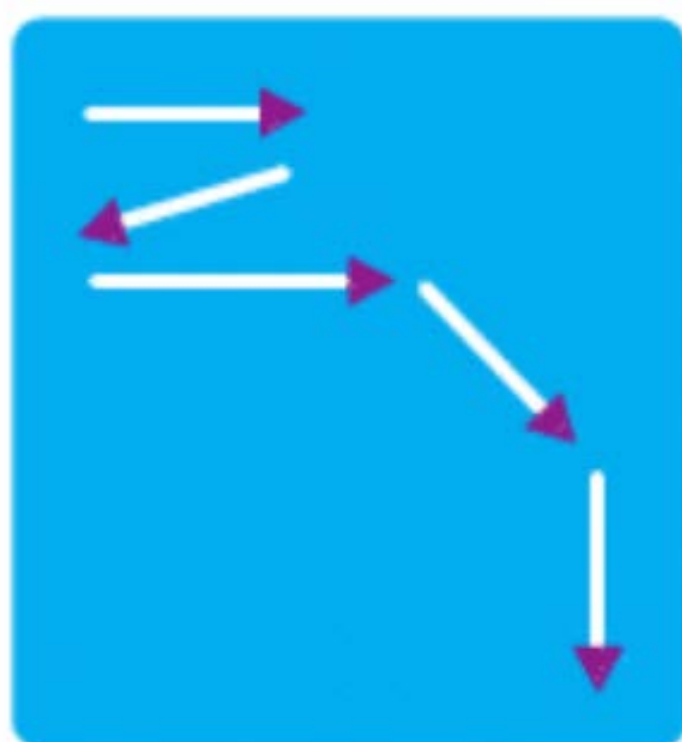


Figure 40. 4:3 and 16:9 comparison

Logical path
Eye movements match the path through the interface



No logical path
Everything is all over the place



A good layout grid is modular, which means that it is flexible enough to handle significant variation while maintaining consistency wherever possible. The key is to be decisive in the layout and make the proportions bold, crisps, and exact.

Create a logical path

When an interface is being designed, one thing that is very important to have in mind is how the user navigates through the interface; the layout must properly structure an efficient, logical path. In this context, it is vital to consider that the eyes move from top to bottom and left to right. (Cooper et al., 2014 p. 418) (Fig. 41).

Figure 41. Eye movement across an interface should form a logical path.

4.2.3 Designing for mobile devices

The user experience in mobile devices before 2007 was limited to small, clumsy, and resistive touch-screens that required keyboards on the device surface or a D-pad which was equally hard to use. In 2007, when Apple launched the iPhone the user experience on mobile devices was reinvented, with a giant, high-resolution, multi-touch screen and an OS (Operating System) that specified on-screen controls that were big enough for fingers to use successfully. Additionally, the new set of gestural idioms that were relatively easy to learn. Years later, the story repeated, with the iPad release in 2010, rewriting the story on tablet devices. (Cooper et al., 2014 p.507)

Anatomy of a mobile app

Two major factors define the anatomy of a mobile app. First, it is determined by how is the character of the user's interaction with the app: brief, intermittent, and focused on particular tasks. Second, the physical shape and size of the host device. Screen sizes of phones require on-screen objects to be large enough that they can be activated easily with fingers, without the user accidentally triggering other interactions while doing so. (Cooper et al., 2014 p.508)

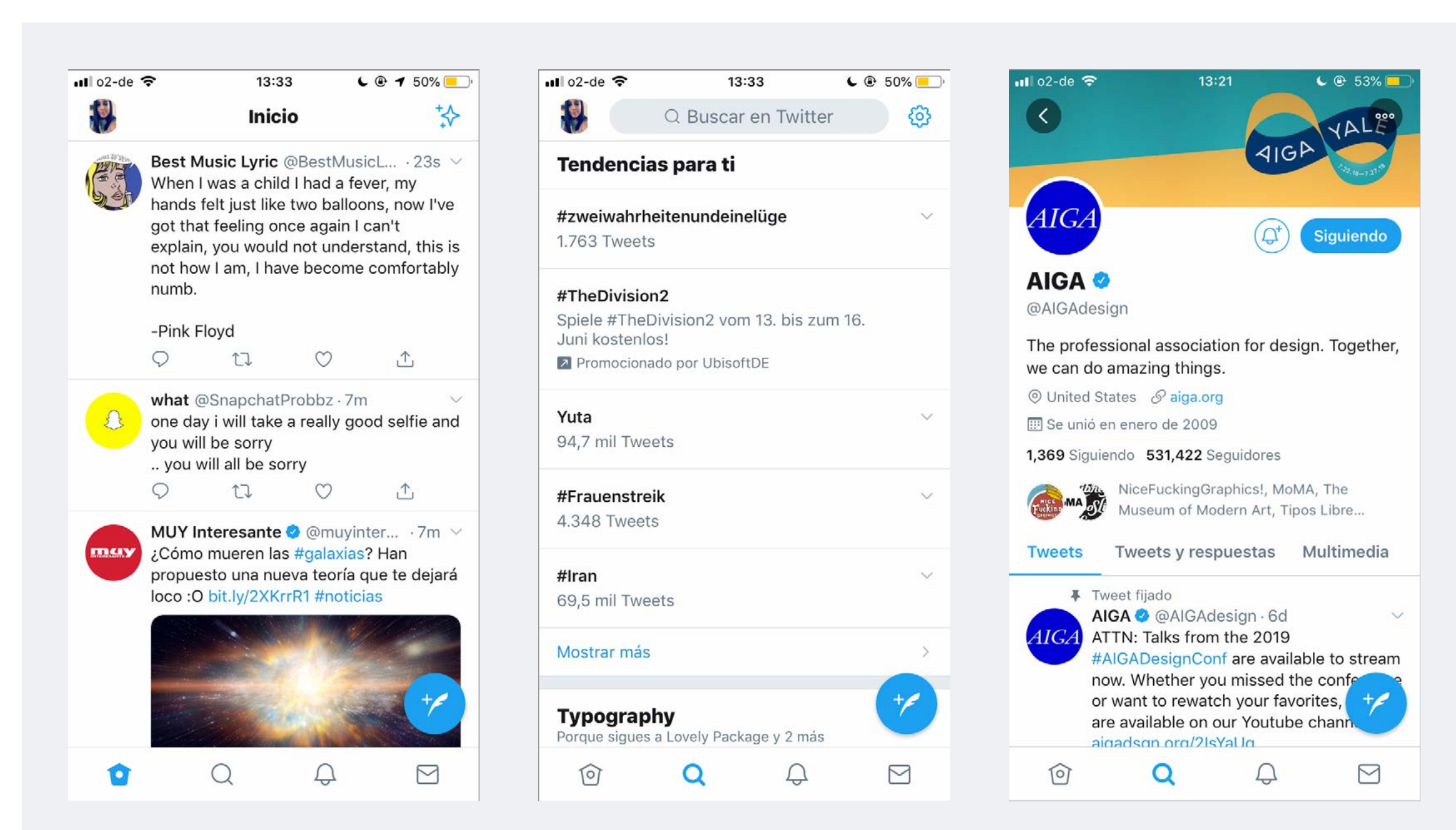
The shape and size of a mobile device have a significant effect on the navigation, layout, behavioral strategies, and patterns. Mobile modern devices are classified into three categories: Handhelds (Screens that are 4 to 5 in diagonally), Tablets (9-10 inch), and mini tablets (7-8 inch). Below is a brief description of the primary structural patterns for each of these shape factors.

Stacks

“Stacks are defined as vertically organized structures with a content area, usually arranged in a list or grid, with a top and bottom bar for navigation content and accessing functions”. It is the primary pattern used by apps, especially on handheld devices. This structure is dictated by the shape of the smartphone screen: tall and narrow (Fig. 42)

76

Figure 42. Twitter app using a stack pattern, including content, control, and navigation elements.



Stacks and panes

This pattern is orientated to tablet apps where the bigger screen left room for the addition of one or more supporting panes. Generally, the additional pane is an index page that lists content items, such as an email inbox or search results. This pattern is considered a good use of display since it eliminates one level of drill down, which will allow the user to navigate quickly. Additionally, this index panes can have navigation and functions associated with them, which are located in bars at the top or bottom of the pane. (Cooper et al., 2014 p.513)

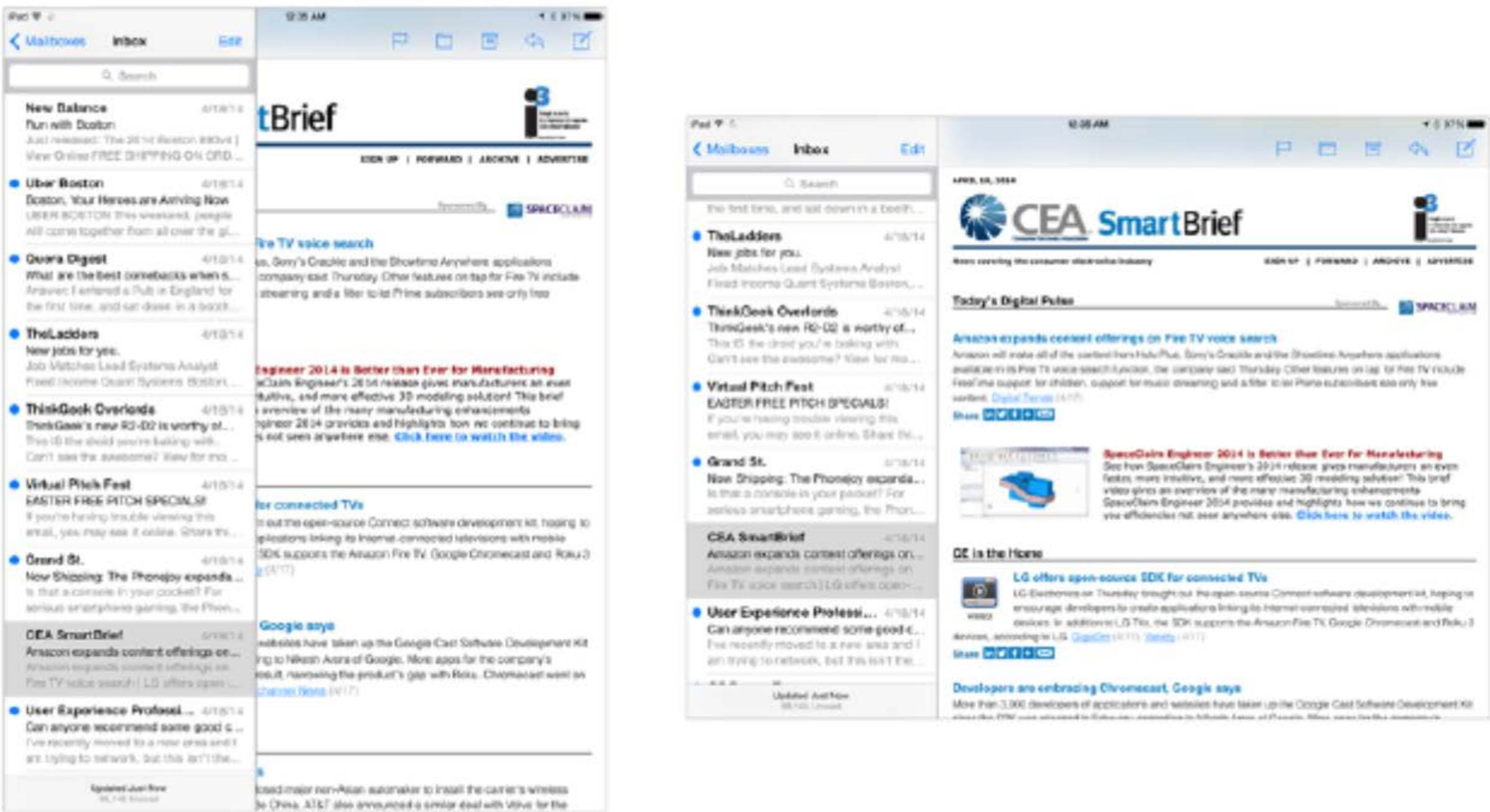


Figure 43. iOS iPad mail app presents a navigable index pane.

Pop-up control panels

The screen size of tablets also allows supporting pop-up panels, which are not going to overlay the entire screen and could replace navigation to a full-screen control panel screen, as it is usually required in handheld formats. When these control panels are used correctly, they can improve task flow by maintaining the context on the background screen. (McKay, 2013 p.81):

77



Figure 44. The procreate digital painting app

4.2.4 Mobile navigation and controls

Due to the unique format and multi-touch input technology, mobile applications have evolved a unique set of controls; the most important are going to be described below:

Browse controls: Most of the mobile apps are optimized for browsing due to the limitations of the screen format and input options; it is much easier to browse and select content than to input data. Consequently, mobile apps have developed a rich set of patterns around browsing content (Cooper et al., 2014, p.518-529) :

Lists are the most frequently used pattern; they serve to organize content for touchscreen devices. Tapping a content in a list typically drills down a level in the hierarchy, revealing either the content or the next level of grouping. List views often work in conjunction with other elements as tab bars to provide access to multiple screens of content. They can be finite or allow infinite scrolling. (Fig. 45.)

Grids are used to organize content into regular rows and columns. In an app, grids are often used to present media objects, including, photos, videos, or music albums. When using grids in an app, we must make sure that users understand how to navigate them. Furthermore, as with lists, tapping a content in a grid typically drill down into a hierarchy, and they can be either finite or infinite scroll. (Fig. 46)

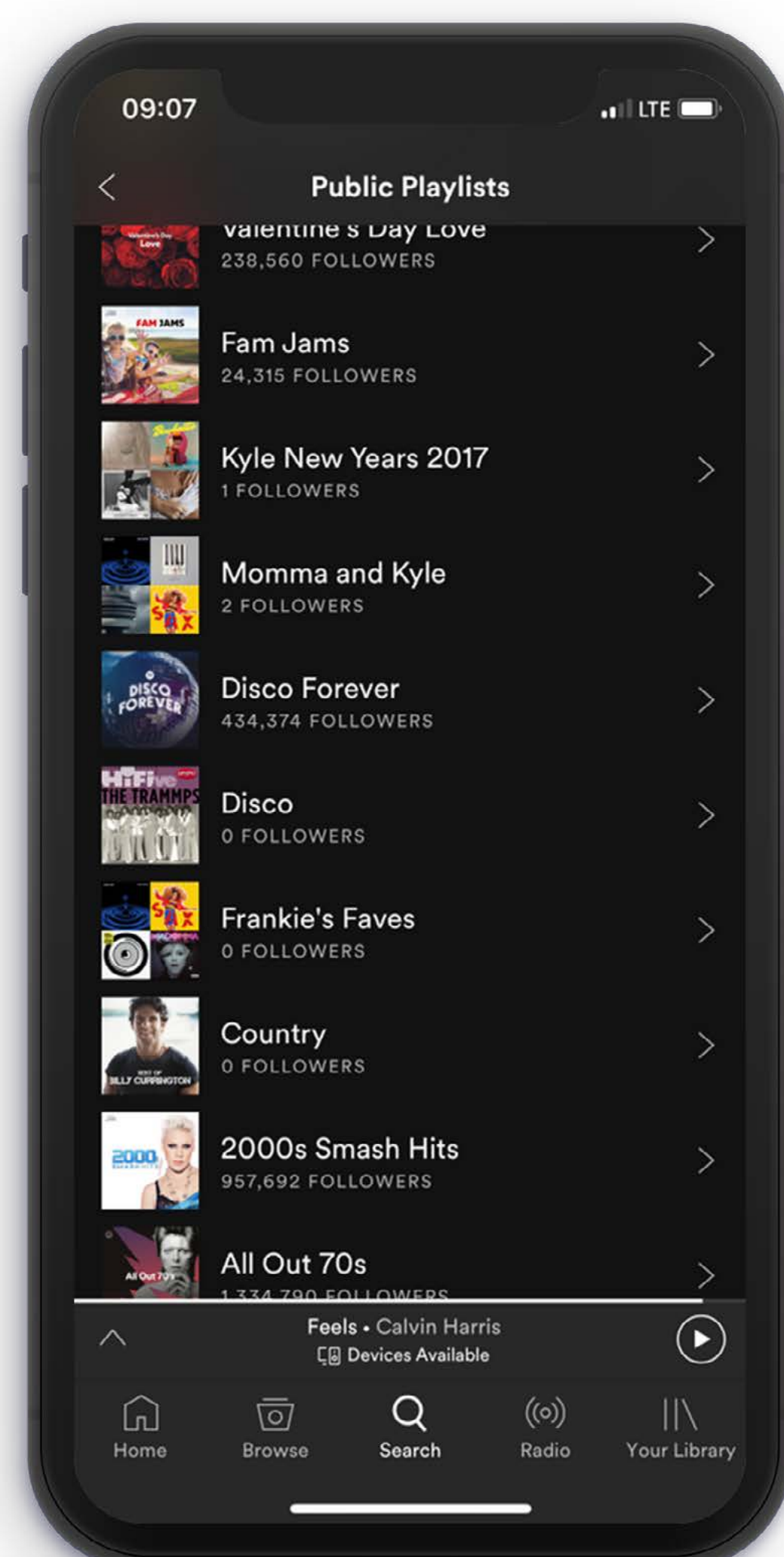


Figure 45. Lists on Spotify app

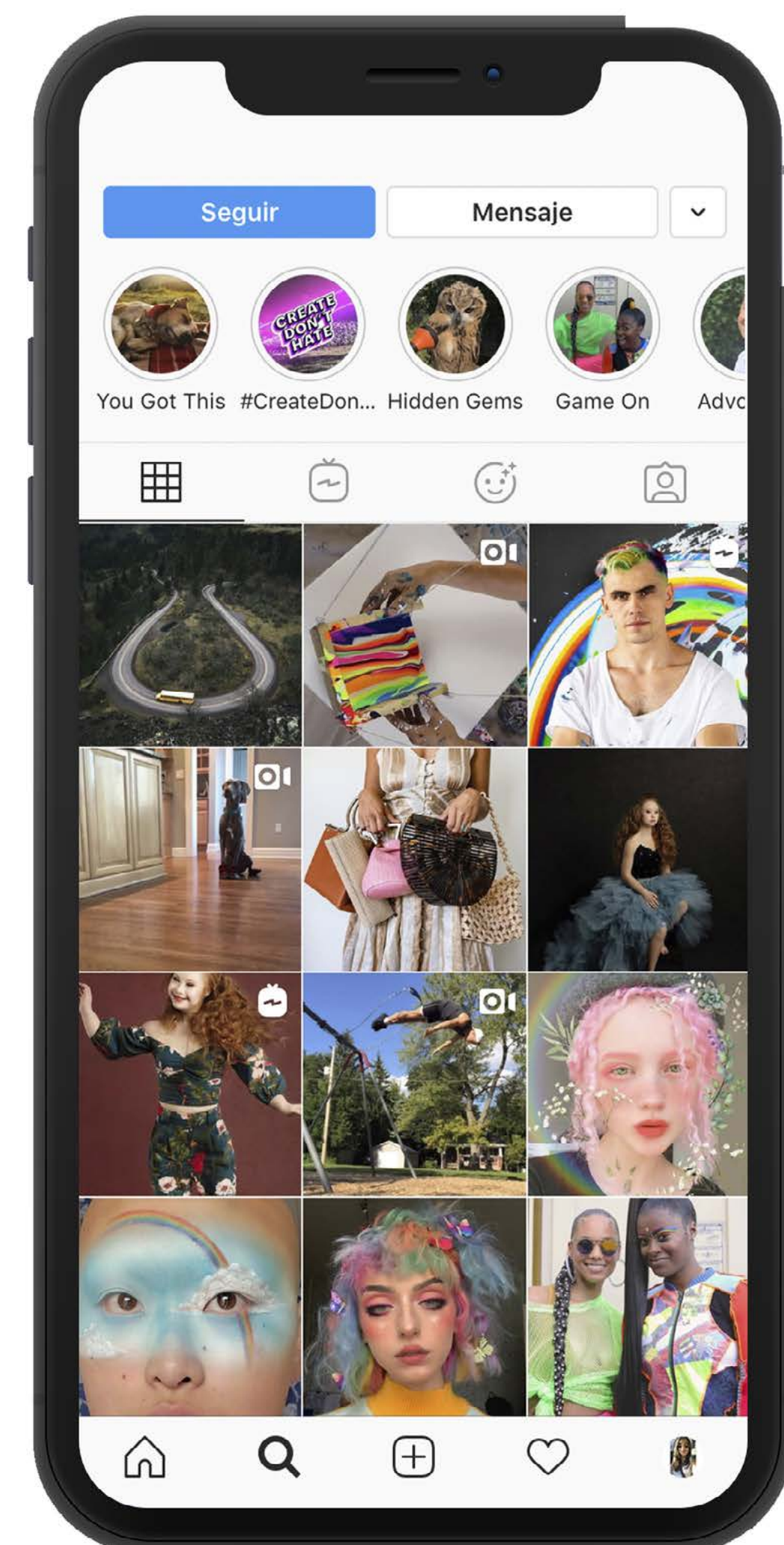


Figure 46. Grids on Instagram app

Content carousels

Use a horizontal swipe gesture to navigate between screens that contain different data. A well-designed carousel will allow the user to navigate circularly from end to beginning, rather than to swipe back to the start, besides it is essential to make clear when the last item has been reached. For instance, the weather app for the iPhone (Fig. 47). The users navigate between different screens that in this case, represent different locations. (Cooper et al., 2014 p.511)

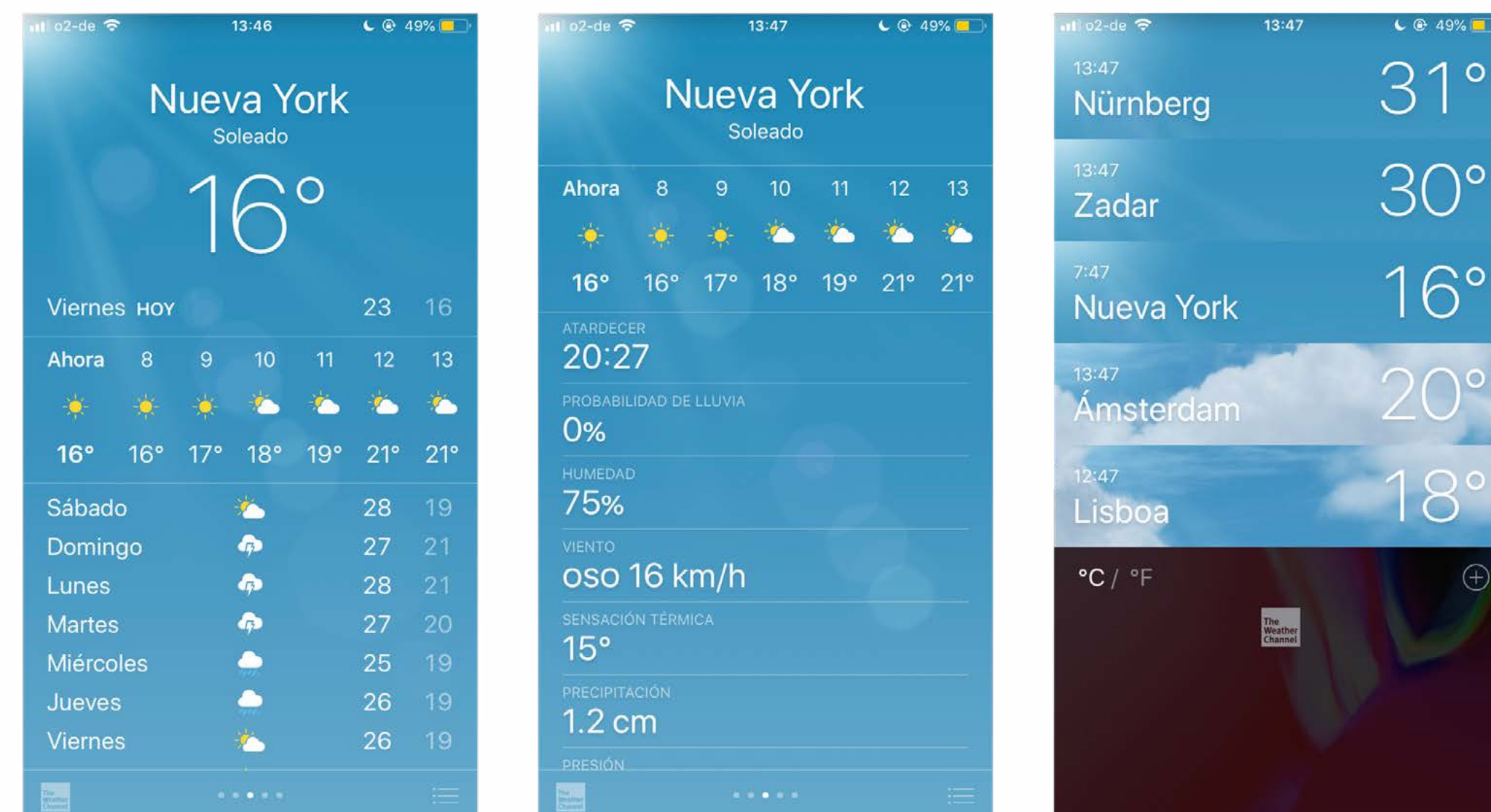


Figure 47. iOS weather app, the classic example of a content carousel

Swimlanes, (Cooper et al., 2014 p.524) is a combination of the carousel natural browsability with the data density of a grid. In other words, swimlanes are a vertical stack of carousels, each of which can be scrolled horizontally, independent of the others and the navigation to other swimlanes is given by vertical scrolling. The use of this pattern allows the user to browse multiple categories of content with a small amount of navigation. One great example of swimlanes is the Netflix app.

Cards are a self-contained interactive object that combines media, text, web, links, and social actions such as commenting, sharing, tagging, and adding media. Facebook is an example of this type. Cards are most often displayed in scrolling vertical list, but they can also be

79

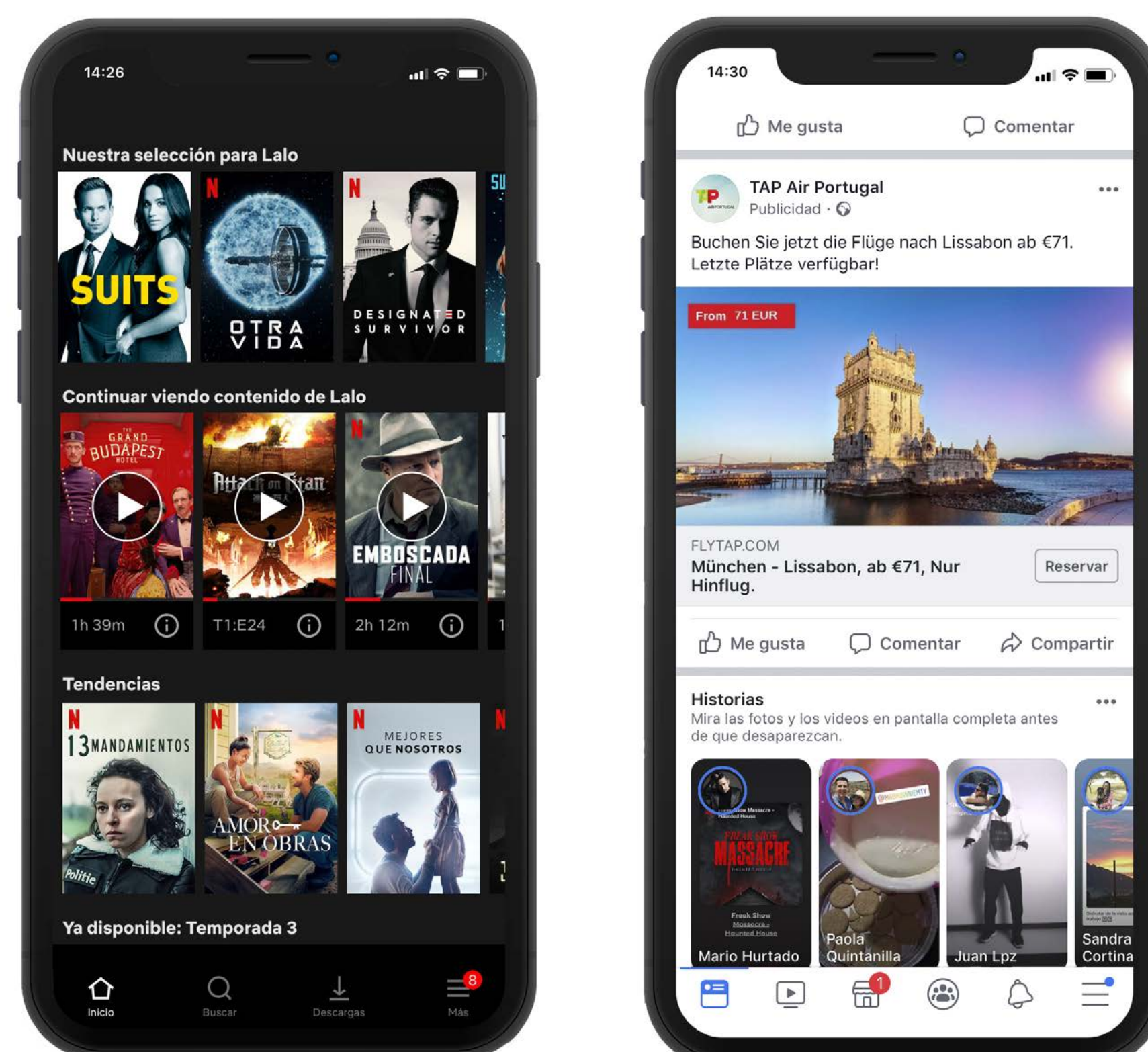


Figure 48. Netflix app home screen (left)

Figure 49. Facebook app and the use of cards (right)

Navigation and toolbars

“Toolbars display the most frequently used commands directly, making them quick and easy to access.” (McKay, 2013 p.82). Navigation and bars are considered the primary mechanism for navigating in mobile apps. Although navigation and bars reduce visual clutter, they also require more cognitive work for users in the way that they have to identify active controls. However, at this point, users have been trained to assume that a bar generally means a navigational control.

Tab bars

Generally, contain text and icon buttons, users can frequently found them at the bottom of iOS screens and, more frequently, at or near the top of Android and Windows phones. The narrow aspect of a mobile device screen limits the number of controls that can be in a tab bar to no more than five. ‘The ...’ control is a solution to deal with this limitation, providing a button inside the tab bar that will display another screen with additional navigation options.

Nav bars and action bars

The nav bars are typically found at the top of the screen; they provide a way to navigate a list or grid hierarchy, may contain a back button on the left and the title of the current content screen in the center. Android name these controls as the action bar, where menus or buttons are included on the right.

Drawers or hamburger icon

Drawers or hamburger icon provides access to a vertical list of navigational elements similar to tabs. Three short, stacked lines represent the drawer. Tapping this icon will slide the content area horizontally and reveal the drawer under it. Items in a drawer are usually text, but it might have icons too.

80

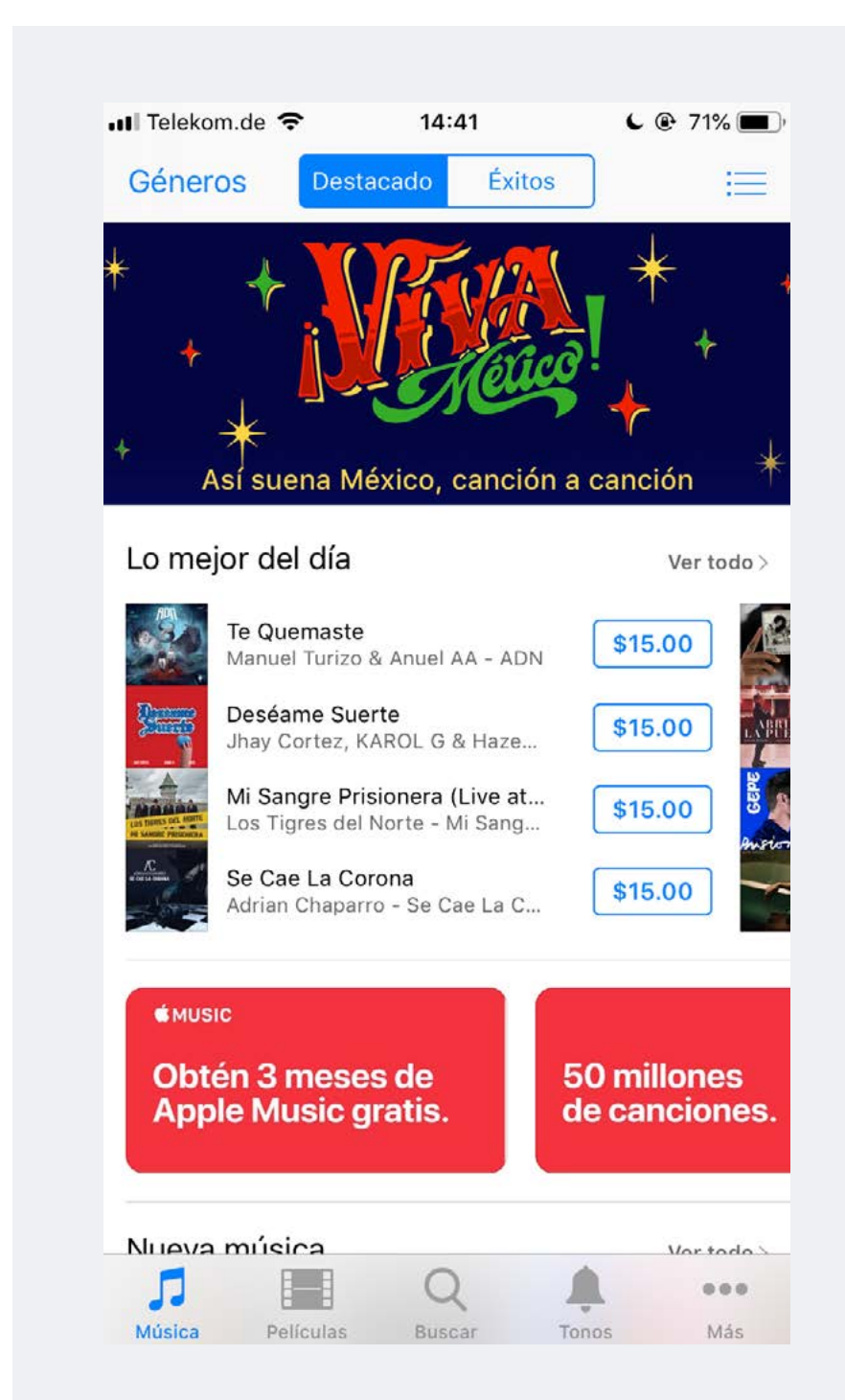


Figure 50. *Tab bars in the App Store*

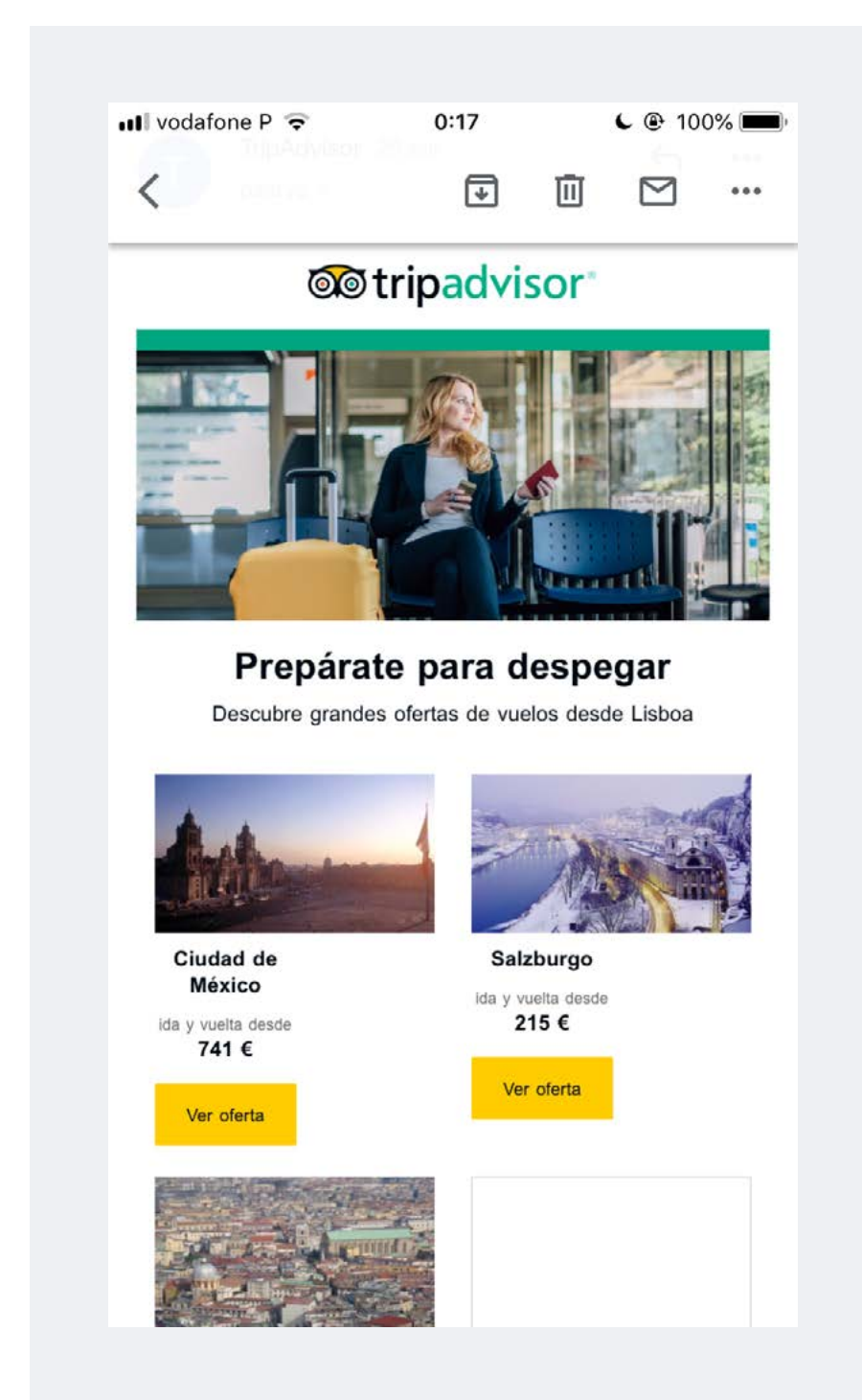


Figure 51. *Nav tab on Gmail app*

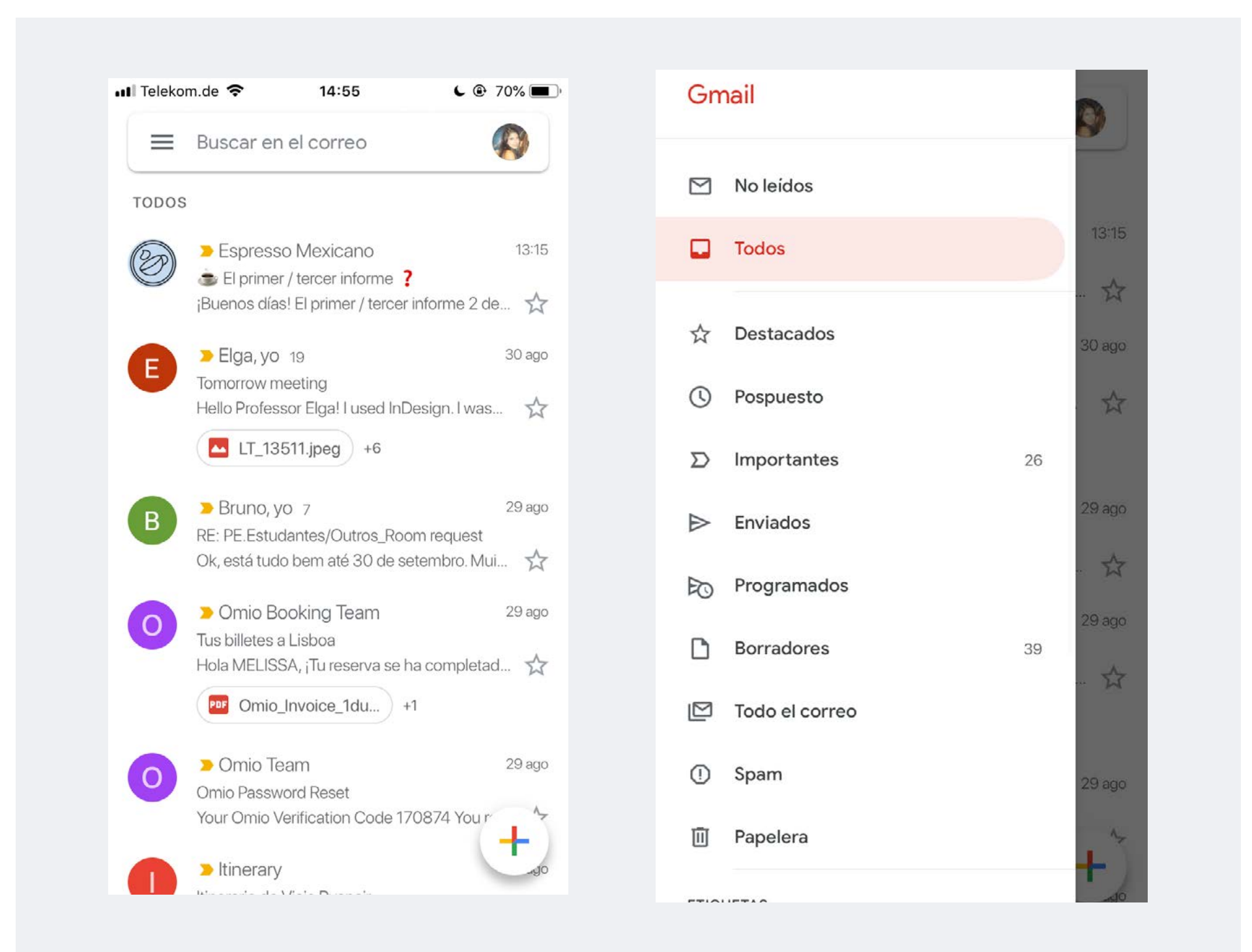


Figure 52. *Nav tab on Gmail app*

Tap-to-reveal

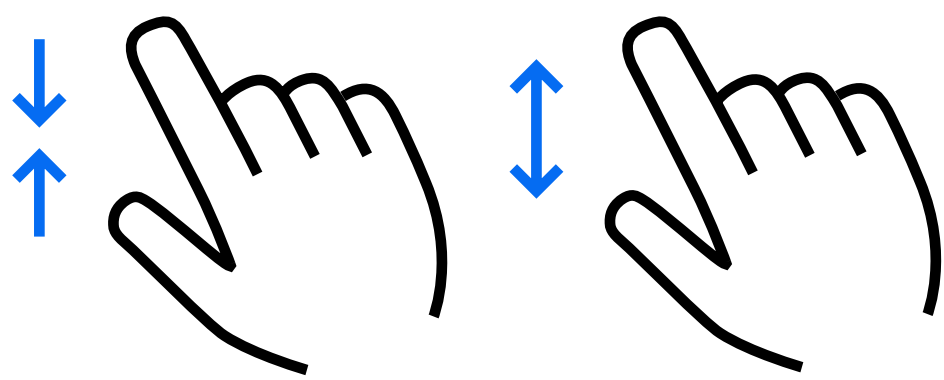
The tap-to-reveal interaction is very conventional in apps for mobile devices, it consists on tapping anywhere on the screen to reveal other functions that are not shown, a great example of this, is Youtube, which makes its transport, volume and other controls temporarily available as icons superimposed on the video display area when it is tapped. This idiom eliminates clutter, but it is also a challenge for new users to discover it.

Welcome and help screens

While there are other alternatives, some apps use welcome, and help screens considered the most effective way to help the users learn a mobile interface. They are usually displayed on a user's first-time entry into an app, guiding how to perform activities in the app. Help screens are almost the same, but with the difference that these screens are displayed when the user requests it. (Cooper et al., 2014 p.549-550)

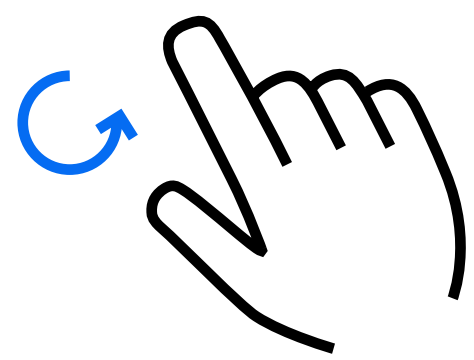
4.2.5 Multi-touch gestures

Gestures are the heart of a mobile experience. The actual number of gestures is reasonably small, and this is for the best, users do not need a massive vocabulary of gestures to satisfy their needs. Some of the primary uses of the most frequently used multi-touch gestures are going to be described in the following paragraphs: (Apple Inc, 2019)



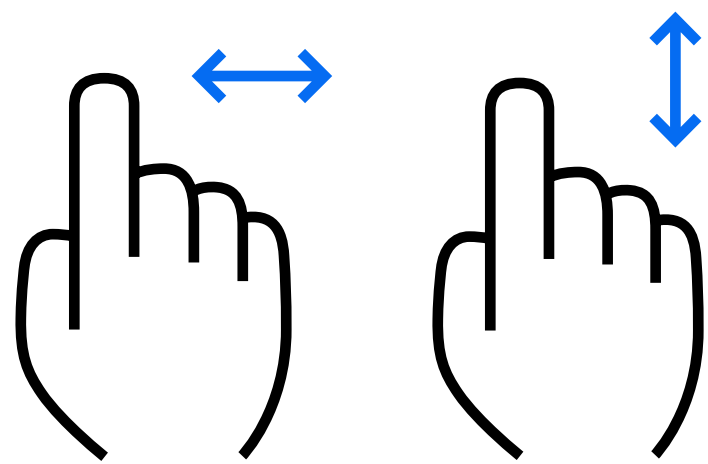
Pinch in/out

It is used to zoom in or out on objects physically.



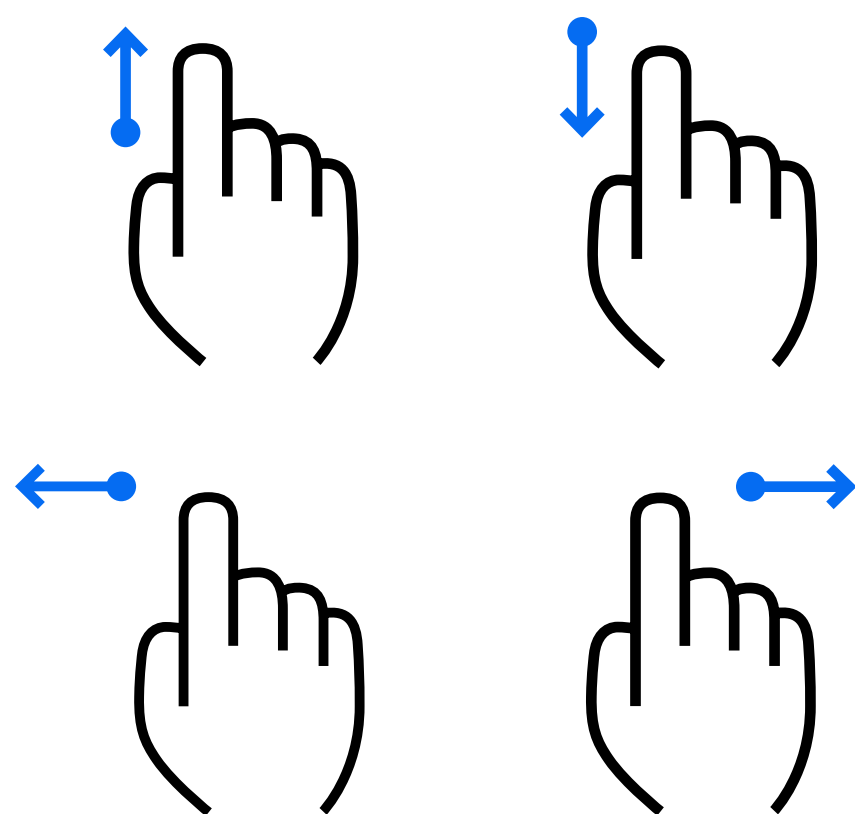
Rotate

It is a gesture where a user employs the thumb and forefinger twisted to both sides on the touchscreen. It can be used to rotate objects, like an image in an editing app.



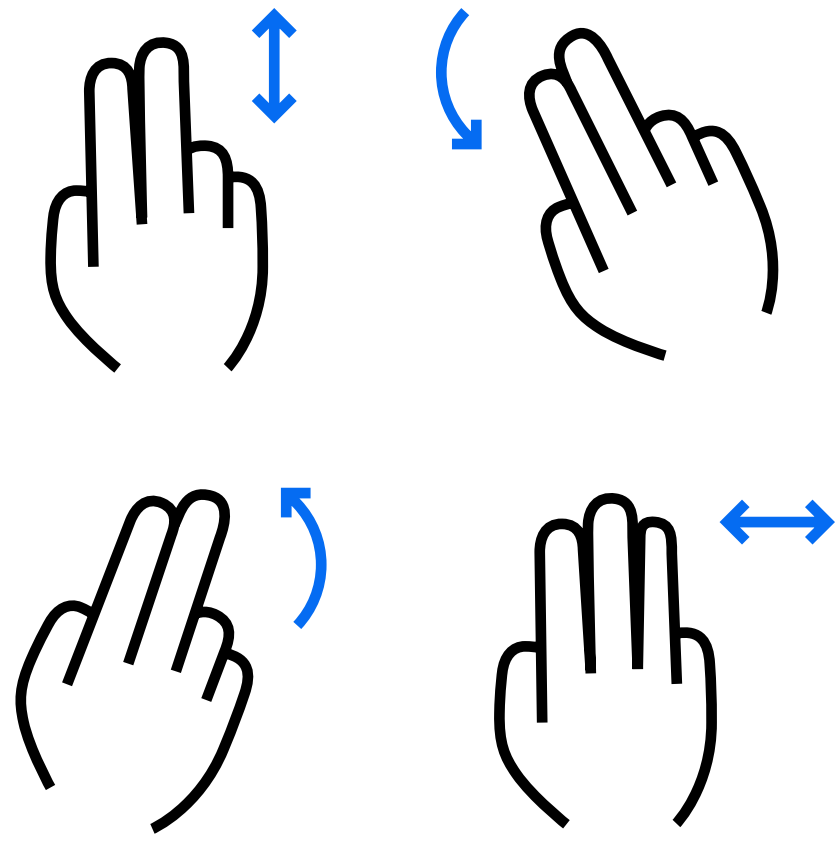
Drag to scroll

This gestural interaction can work both horizontally or vertically. Vertical Dragging is commonly used to scroll lists, or in conjunction with drag handles or reorder objects in a list. On the other hand, Horizontal dragging can be used by scrolling into a carousel or a swimlane.



Swipe up/ down/ right / left

It is usually very similar to the gesture of dragging. The user is very used to swipe left as a shortcut to delete something, such as deleting messages and e-mails.



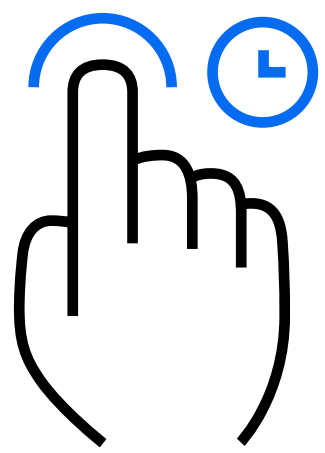
Multi Finger swipes.

As the various mobile OS's use, various multi-finger swipe gestures are not very recommended to use this gesture on apps; besides, it is usually difficult for users to discover them.



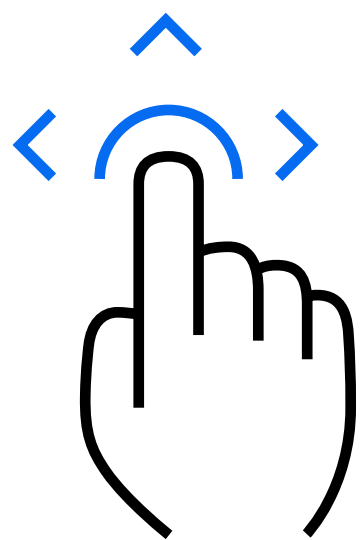
Tap to select, activate, or toggle.

The tap is used to select objects and toggle the activation of controls. The tapped items must get an appropriate selection highlight or activation/deactivation state of animation.



Tap and hold

Tap and hold is typically used to open a contextual pop-up menu on an object. However, the gesture is not that easy to find, and users are not familiar with it yet, so authors recommend using a visible menu control on the object or a tap-to-select model, combined with an action menu.



Drag to move

Dragging can also be used to move or copy an object from one container to another or to move it within a canvas or a grid.

Figure 53. Multitouch gestures

4.2.6 Controls

Controls are self-contained screen objects through which people interact with digital products; they can be widgets, gadgets, and gizmos. Controls are the primary elements for creating a graphical user interface. They come in four basic types (Cooper et al., 2014 p.590-593):

-Imperative controls used to initiate a function

-Selection controls used to select options or data

-Entry controls used to enter data

-Display controls used to manipulate how and where the app displays itself and its data

Imperative controls

A control that corresponds to a verb is called an imperative control because it commands an action immediately. Some of the most used imperative controls are the following.

Buttons

Generally, the control is rectangular, and it executes as soon as the user taps the element. In dialogs (presented later), a default button is highlighted to indicate the most common action. Buttons usually change their visual aspect when it has been activated; this will make the users sure that they did something when tapping a button.



Figure 54. Buttons for apps

84

Icon buttons

The icon buttons are easy to use. They are easy to memorize because generally, they are always visible. The disadvantage in using an icon button, sometimes first-time users have trouble understanding the image on an icon.

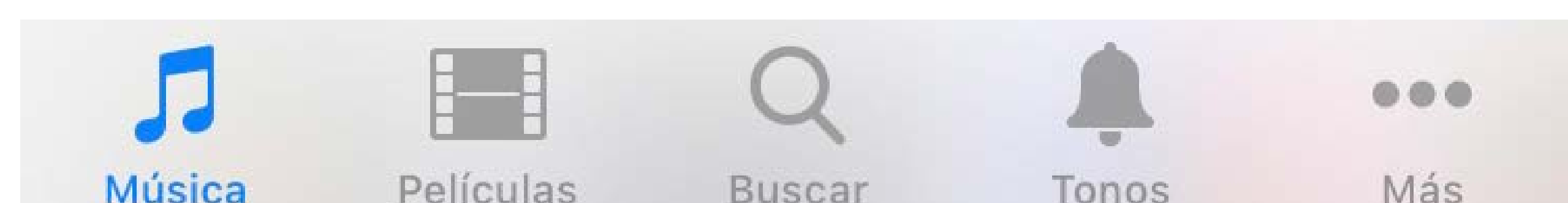


Figure 55. Icon buttons for iPhone App Store

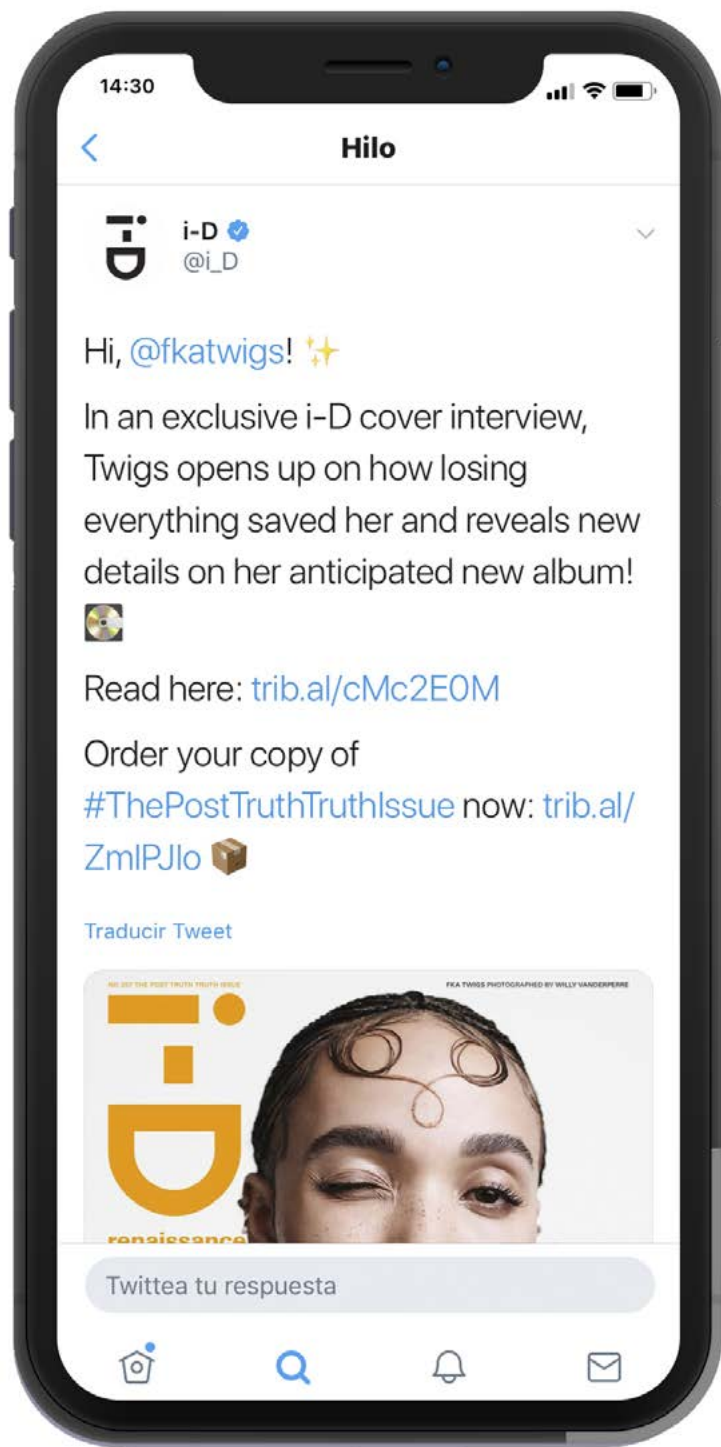


Figure 56. Twitter app using Hyperlinks

Hyperlinks

Also called links, typically takes the form of blue underlined text, a link is an imperative control used for navigation. This direct and useful interaction takes users to a web page that provides more details about a hyperlinked word or phrase. Sometimes images are also used as links. In general, a link must be used for navigation through content, and buttons or icon buttons for other actions and functions.

Selection controls

As the entry controls, the selection controls are used to define nouns; it allows the user to choose this noun from a group of choices; Great examples of selection controls include checkboxes, list boxes and drop-down or pop-up lists (McKay, 2013 p.71-73):

Checkboxes

It is primarily text-based, an effective interaction control, and familiar to the users. Usually, checkboxes are square since the users recognize visual objects by their shape, so the checkbox is an essential standard, so there is no good reason to deviate from this pattern.

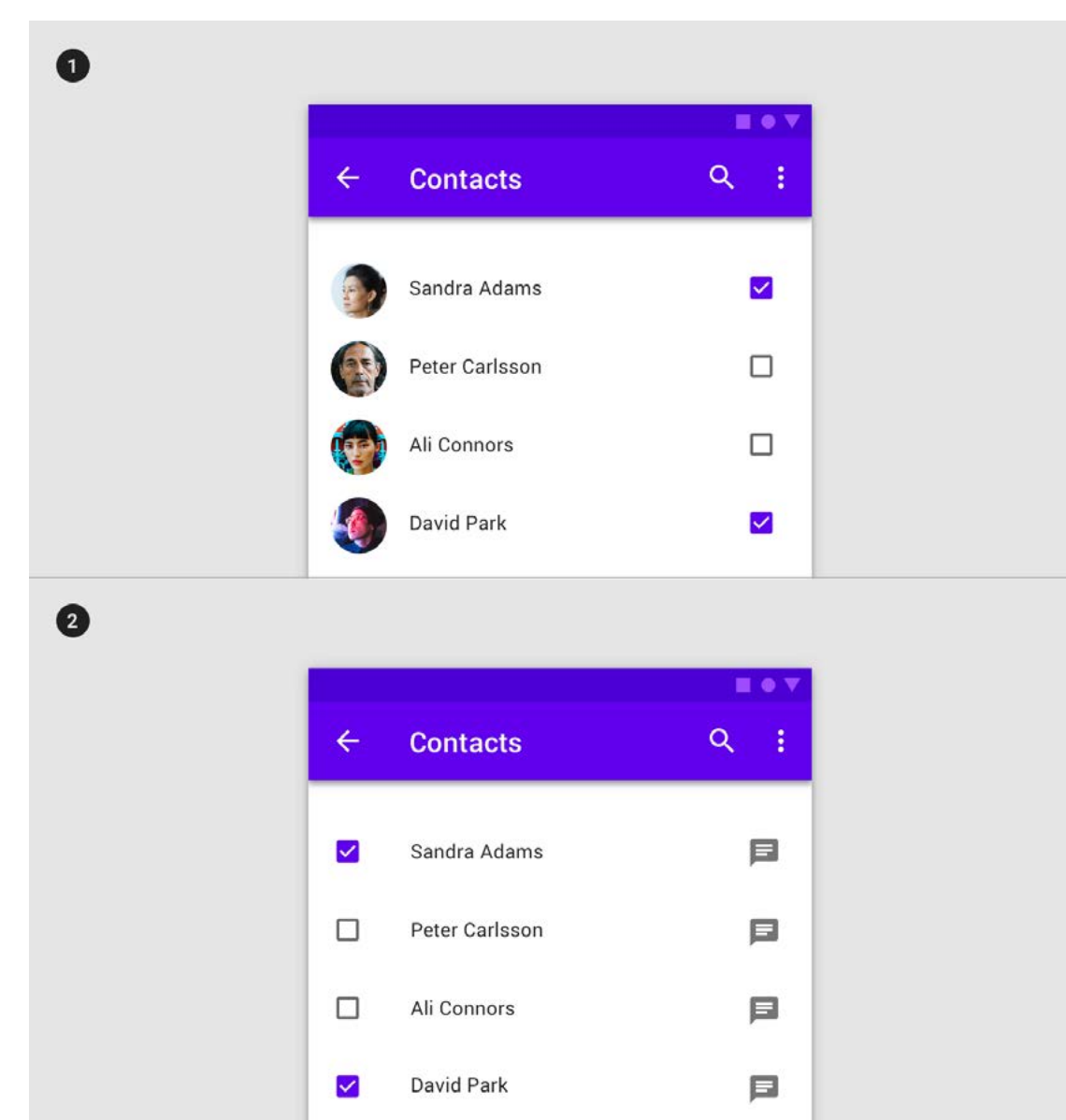


Figure 57. Checkboxes

Radio buttons

Visually they are similar to the checkbox, however in radio buttons when one option is selected, the previously selected option automatically deselects. Consequently, radio buttons always come in groups of two or more, where one option must be selected.

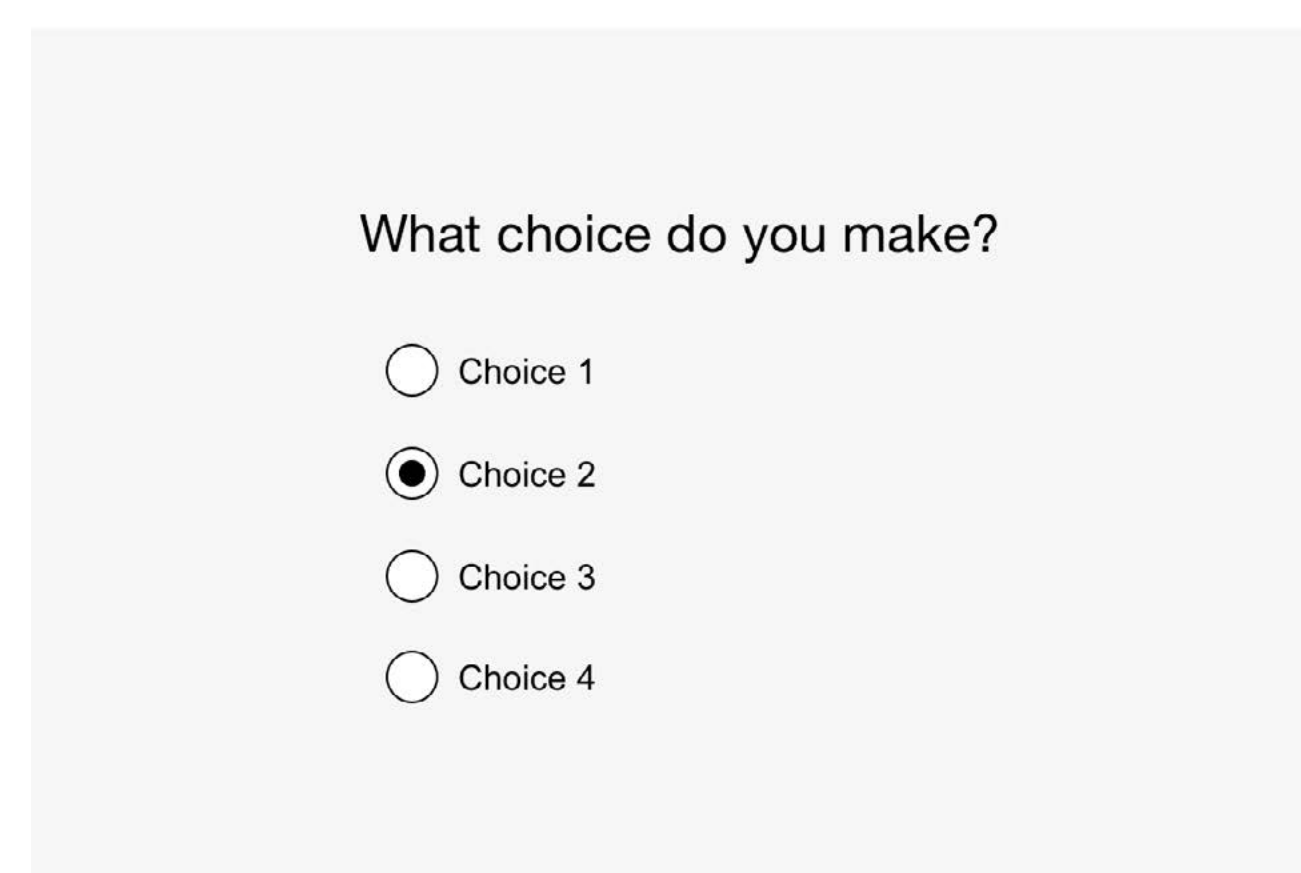


Figure 58. Radio Buttons

Toggle buttons

Visually they are similar to the checkbox

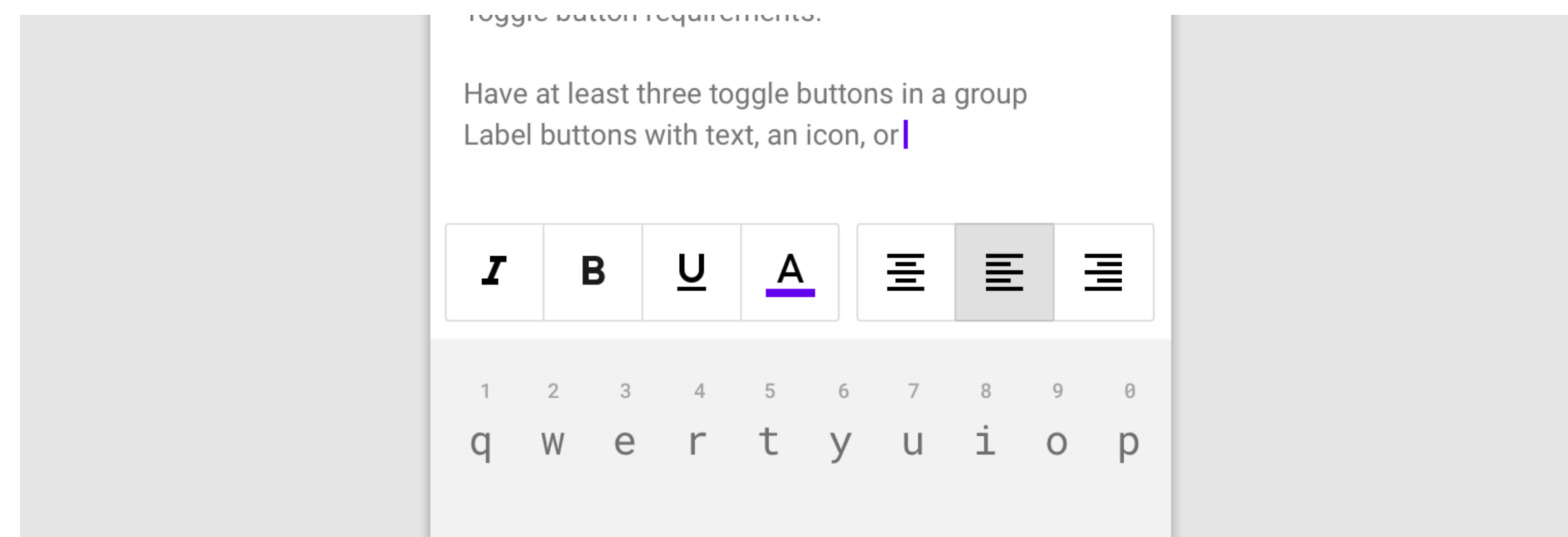


Figure 59. Toggle buttons

Switches

Switches have two states, that generally are on and off, swiping in the appropriate direction slides the switch's 3D affordance to the on or off position.

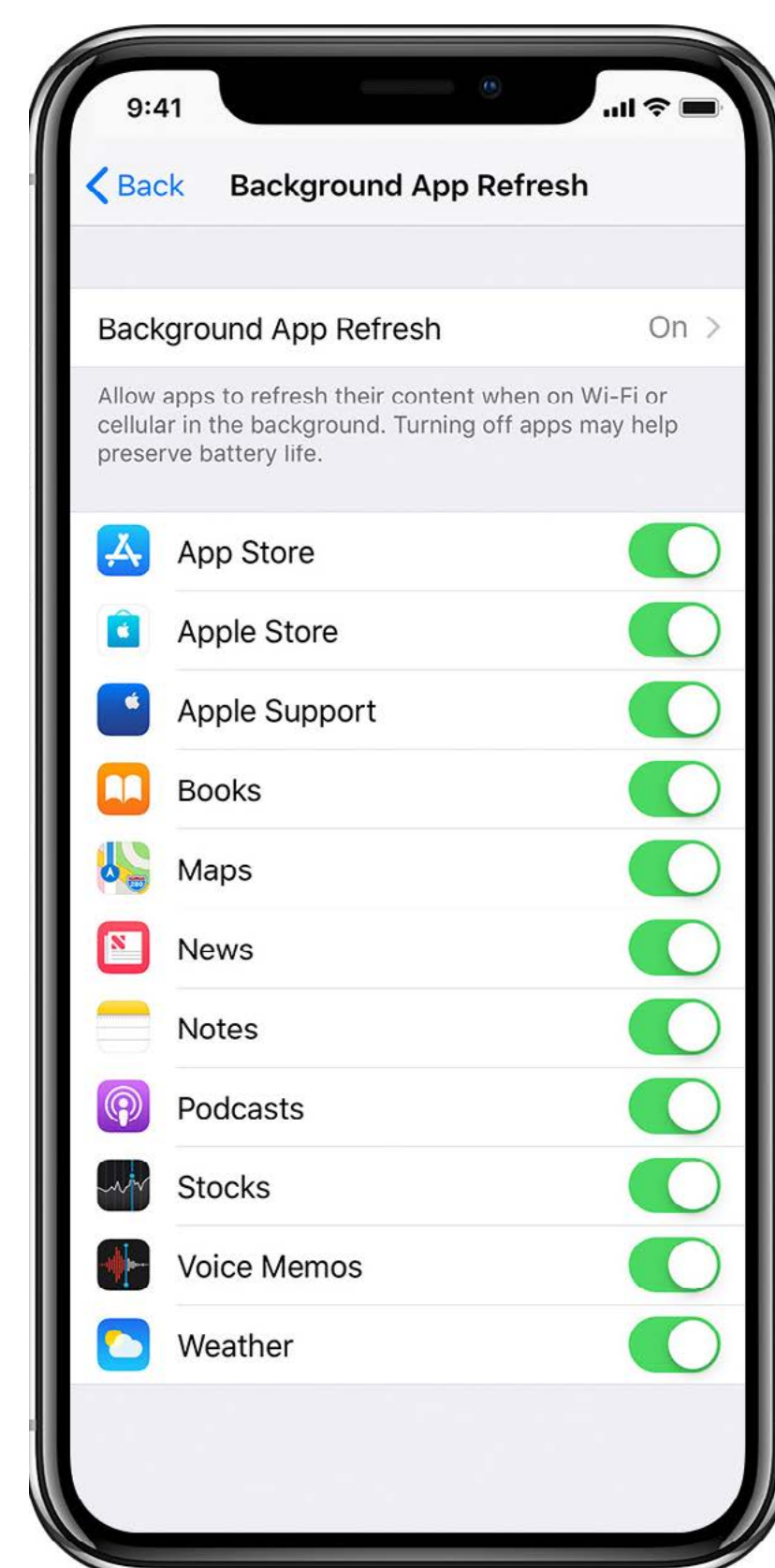


Figure 60. Switches

Entry controls

Used to supply information to or set a value in an application. The most basic entry control is a textboxes; however, any control that lets the users enter a numeric value is an entry control.(McKay, 2013 p.71)

Display controls

Display controls are used to display and manage the visual presentation of information on the screen. Some of the most important display controls are text controls, scrollbars, splitters and drawers, and levers. (Cooper et al., 2014 p.620).

4.3 Tablets vs. Smartphones

4.3.1 Smartphones - Communication, networking, and availability

The main feature of this device is that the user can constantly remain in contact. It is the basis of an uninterrupted connection and can be used both at home and on the go. It is more quickly at the ready than any other device. The most important tasks, motives, and needs for smartphone usage are communication, networking with other people, and entertainment. (Nagel & Rod, 2016, p.25).

A large portion of daily media usage is conducted via the smartphone. Often used to obtain information, entertain, communicate, killing time, or social networking. The owners of a smartphone are always online. The devices are suited for mobile usage, but they are not only used in transit. Another important thing is that smartphones are devices with the shortest usage duration and the shortest usage sessions. Consequently, they are used most frequently to start a digital action: surfing, searching information, online shopping, watching online videos or social networking are begun on a smartphone and continued on other devices, mostly because the second device has a larger screen and is easier to use (Google et al., 2012).

The average screen size is approximately 3– 6 inches. Screens smaller than 3 inches make touch-based interaction more difficult, whereas screens larger than 6 inches make the device more difficult to transport. They are operated mainly with a touch-based user interface. (Nagel & Rod, 2016, p.26).

4.3.2 Tablets - entertainment and relaxation

The tablet is used primarily as an entertainment device. Although it is a mobile device, it is primarily used at home in a relaxed and comfortable atmosphere. The most important motives and needs for tablet usage are entertainment and communication.

The usage is less frequent than with a smartphone. The tablet is often used in a targeted manner and as a pastime -primarily for entertainment, general media consumption (films, videos, photos, music, among others), reading books, surfing the web or retrieving mails. Usually, articles are searched for or read on smartphones, but as soon as a tablet becomes available, or it makes sense in the situation, the tablet is most often used.

Tablets are lighter and more transportable than laptops and are preferred at home, in a stationary situation, they might be used for relatively long periods throughout the day. In contrast to smartphones, tablets are shared devices, used by multiple persons and, based on the usage purpose.

Because the screen on a tablet is larger than on a smartphone, the device is better suited for reading, watching films, viewing photos and writing texts. However, it is still not regarded as a work device or replacement for the desktop computer. (Nagel & Rod, 2016, p.28).

5. Case Studies

5.1 Wired

5.1.1 History

Wired is a monthly American magazine, the perfect source of information on how technology is changing every aspect of our lives, from culture to business, science to design. It was launched in 1993 with the only purpose of using the old medium of print to represent a new medium that was on its way. (Vanhemert, 2014)

Initially, the design was taken by John Plunkett and his wife, Barbara Kuhr. They managed to create something that was perfectly attuned to its times and subject matter. As a magazine specialized in the rise of technology, they challenged readers with their inventive and web-inspired content and design format. John and Barbara used a complex, layered approach, with an eye-popping use of color that included fluorescent inks and the placement of tinted text on a background of the same color, which often frustrated as much as it excited the readers. (Vanhemert, 2014)

When the internet appeared in the context, the online presence for Wired magazine consisted of an AOL page and an FTP site where people could retrieve articles from the magazine.

Later, in 1994, a new software called Mosaic was introduced, opening a new frontier to the World Wide Web. Wired knew that they should be there; as a result, Barbara Kuhr was named as the creative director of the new site, launched under the name of HotWired. It was a grand experiment, a pioneer in new forms of journalism and new ways of doing business. There were only like hundreds of websites in existence; consequently, there were no models of how a media company web site should be like; there were no success stories, no best practices. Furthermore, in terms of design, it represented also a big challenge, since it was not only a white canvas to design on it, but they had to figure out the rules for a new medium. (Vanhemert, 2014)

Barbara's first logo design for HotWired was inspired in the magazine's blocky pixel word mark, using circles instead, for a more playful effect. For the first iteration of the new site, Barbara, along with other colleagues, created a sort of launching-pad homepage, inspired in part by CD-ROMs, which had familiarized people with a clickable start screen. They wanted to include the section icons to create an image map, but when they built it in HTML, the browser automatically drew a thick blue border around it. The team came with the idea of making this blue border thicker and slap a lopsided white rectangle on top of it, as a graphic element of the design (Fig. 61) (Vanhemert, 2014).

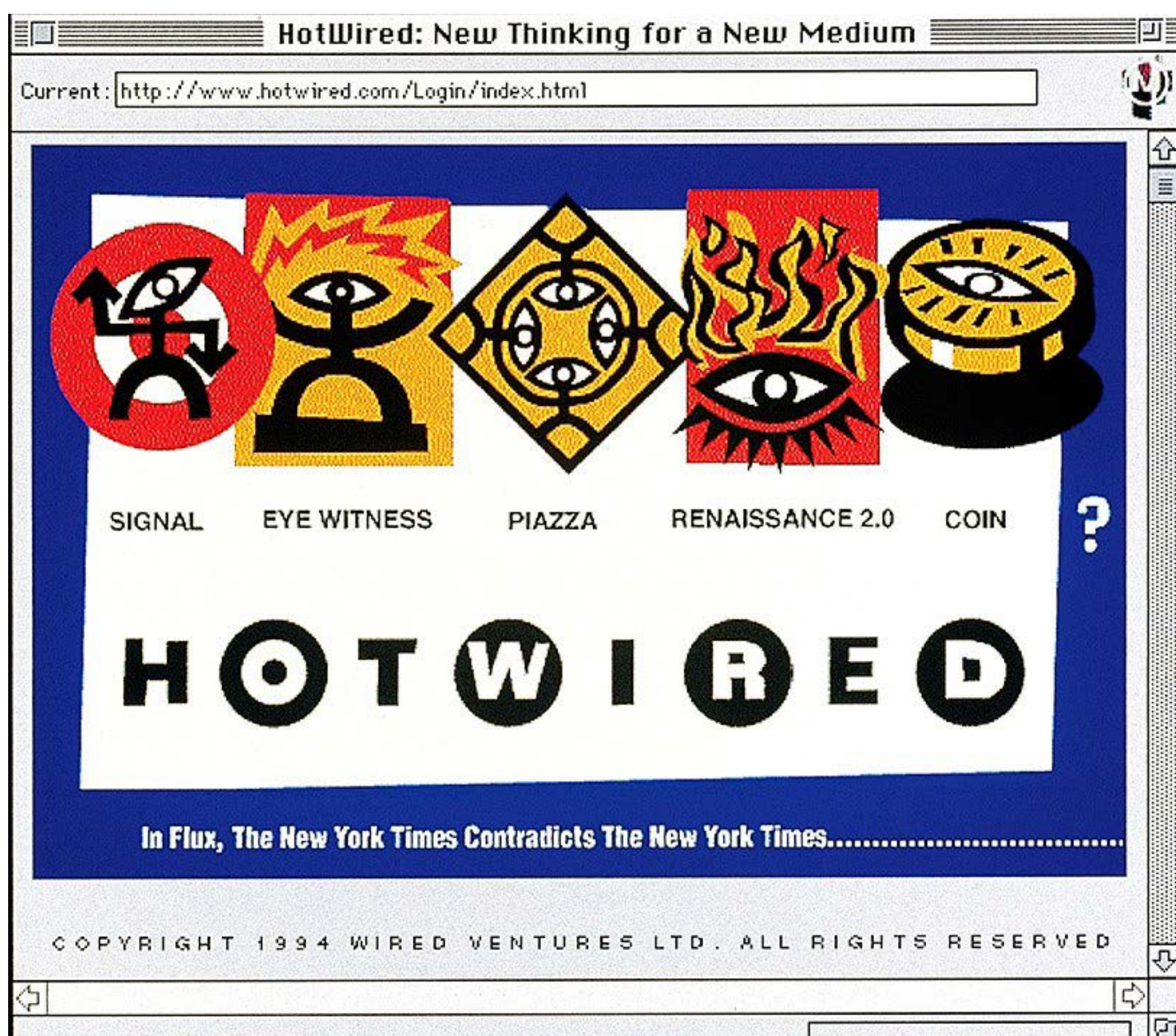


Figure 61. The first iteration of Hotwired from 1994

According to Jeff Veen, who was a member of the design team of HotWired, "That first homepage was cool looking, but it had one big problem. No one could navigate it. They would click on something on the homepage and more or less be lost", he recalls. "There was no consistent navigation. There was no 'go back home' button or anything like that". So the navigation became an even more significant challenge for the HotWired team. The first version of HotWired made clear that web design was not just an aesthetic concern but a functional one, too. (Vanhemert, 2014)

In early 1995, the second version of HotWired was launched. The redesign included some fixes to these early problems and a full site map to ensure the readers never to hit a virtual dead end. (Fig. 62). Later, in 1996 HotWired was known as the birthplace for the banner ads. (Fig. 63). (Vanhemert, 2014)

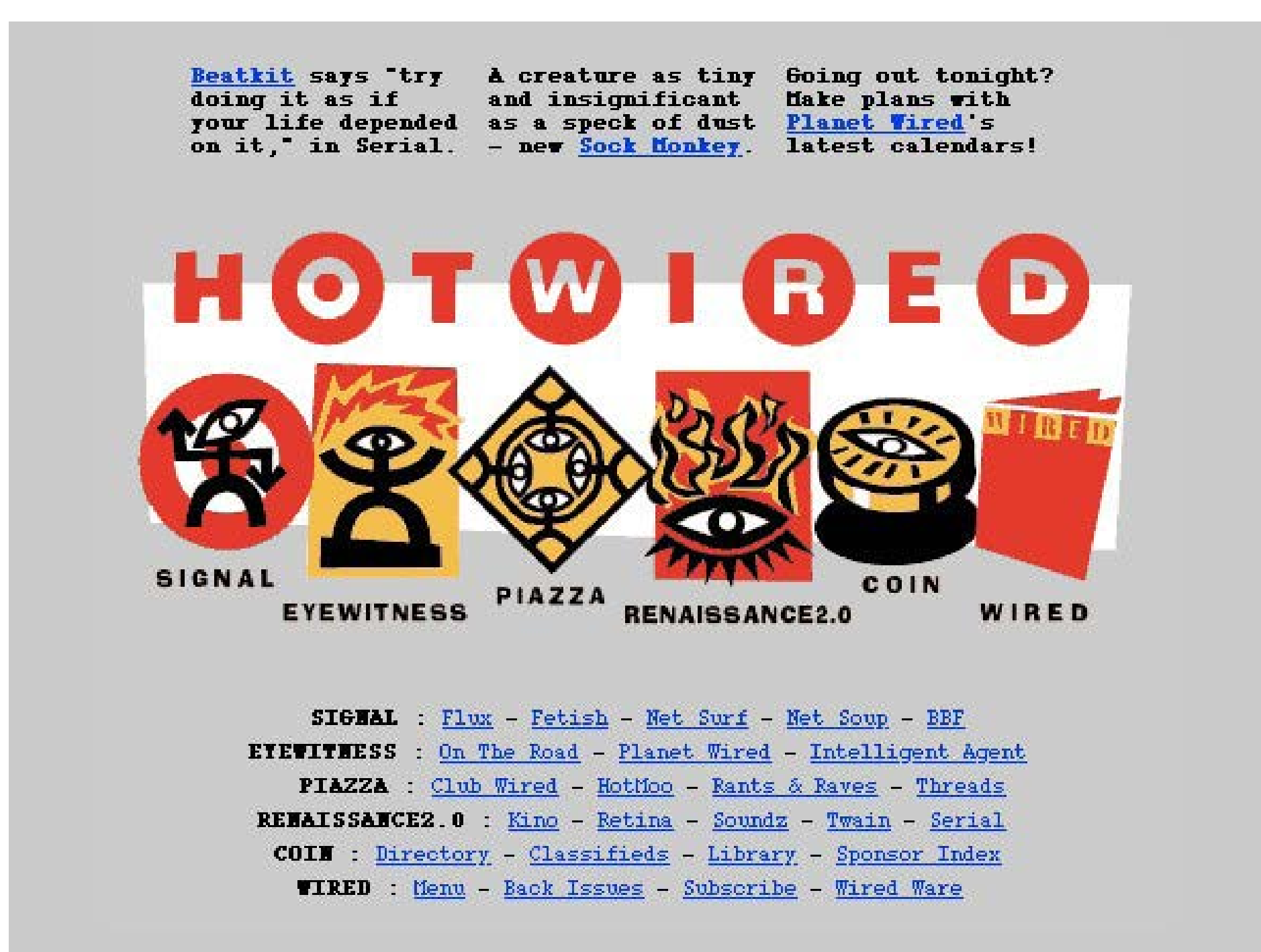


Figure 62. Hotwired, 1995. There were no web tables then, so the sitemap was just spaced links.



Figure 63. By 1996, Hotwired had invented the banner ad

In 1998 Wired was sold to Condé Nast, the group continued working on improving the magazine for both the printed and digital edition.

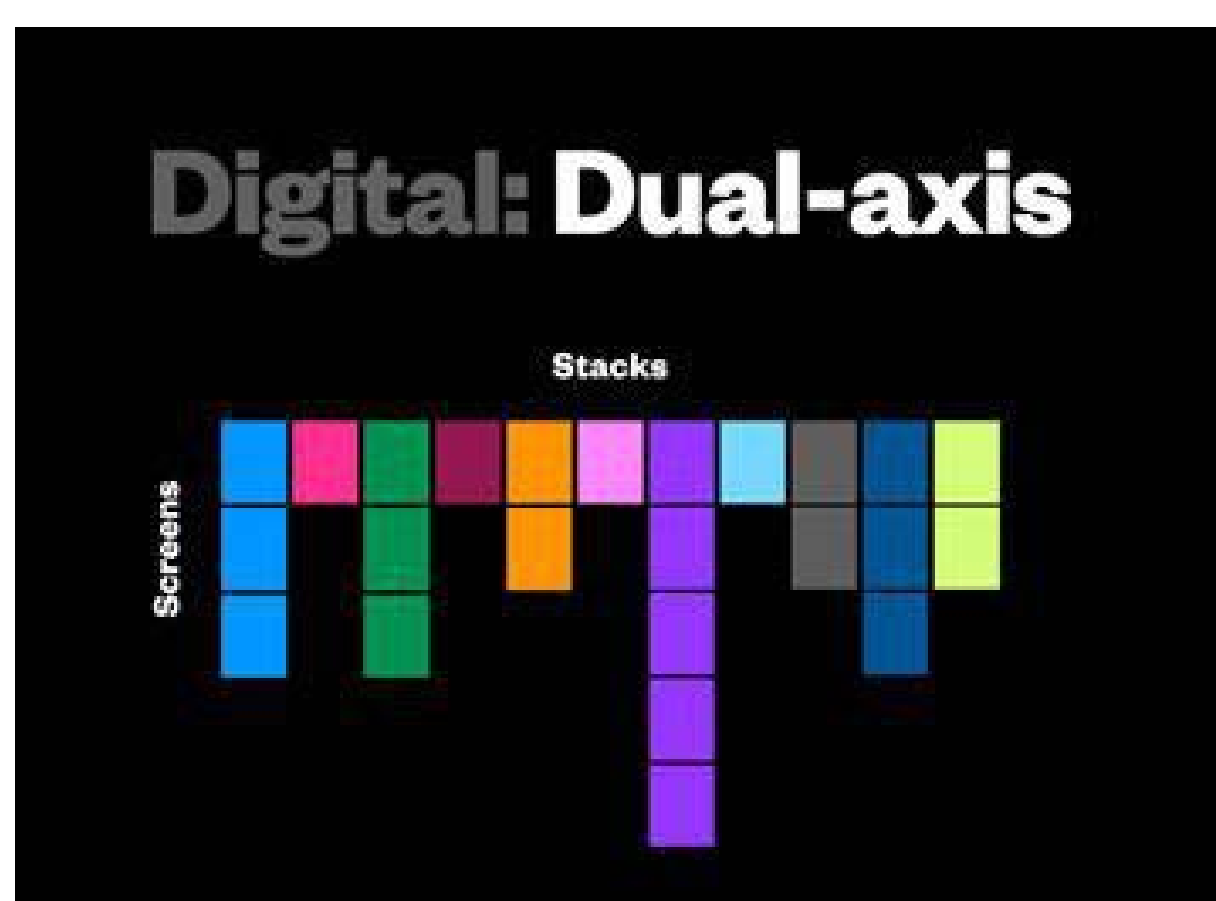
In the early fall of 2009, the Wired team decided to partner with Adobe to make the tablet magazine an idea that could respond to readers' needs. Scott Dadich, who was the Creative Director of Wired from 2006 - 2010, was leading the development of this new app. He worked with Jeremy Clark of the XD (Experience Design) group at Adobe to design the Wired iPad Magazine. Scott Dadich is best known for being one of the pioneers of good magazine design, especially during the transitional period from print to iPad. (Anderson, 2010)

In 2010, the app was presented to the Society of Publication Designers in New York through a video, which showed the new features and the choices that readers could expect from the magazine of the future. Besides, advertisers will benefit too, being able to move beyond the static notion of a magazine.

The content was created in Adobe InDesign, as well as the printed edition. They added interactive elements such as photo galleries, videos, and animations; additionally, they also adapted the designs to work well in both portrait and landscape orientation. Wired magazine app managed to enter in a new era of media, offering the readers the rich visual features of printed editions as good design or impressive photographs, while augmenting it, with the additional content and full interactivity. (Anderson, 2010)

The Wired app brought a new architecture of the tablet's gestural potentials, improving the overall typographic fidelity on their layouts, and updating simpler information architecture and site taxonomy. This new structure consisted of something that the team named 'stacks,' which are the pages of both print and digital, arranged as if on a clothesline. Readers could sift through the contents horizontally and when they become interested in an article scroll vertically to navigate through the page. Scott Dadich mentioned in one interview with Anthony Wing for the Forbes magazine that this is how they came with the idea (Wing, 2011):

91



"One of the things we did that fall was to do a content audit of 4 issues of the magazine where we broke apart all of the articles by section, by article length, by article type. Just as an exercise, we oriented them in what are now stacks, to look at article lengths and design fidelity and the kinds of moves and investments we were making for those stories. So it is like hanging everything on a clothesline—you can really quickly see the differences between all those different pieces"

Figure 64. How the stacks work

Some of the features that the new iPad magazine offered were:

- Every page was designed individually for a nice view on the iPad screen, in both portrait or landscape orientation.
- The cover included points of entry, which allowed the readers that with a simple touch on cover lines, they would have direct access to the stories.
- The structure of the content was organized in stacks, rather than spreads like in the commonly printed magazine editions. (Fig. 65)
- The design included cues that lead the reader through the issue, suggesting more content or additional features to explore.
- Easy navigation as a result of a Dropdown Table of contents and Browse view, which was a zoom out to visualize all the stacks. (Fig. 66)
- Animated 360° images.
- Music, videos and slideshows to enhance the storytelling.

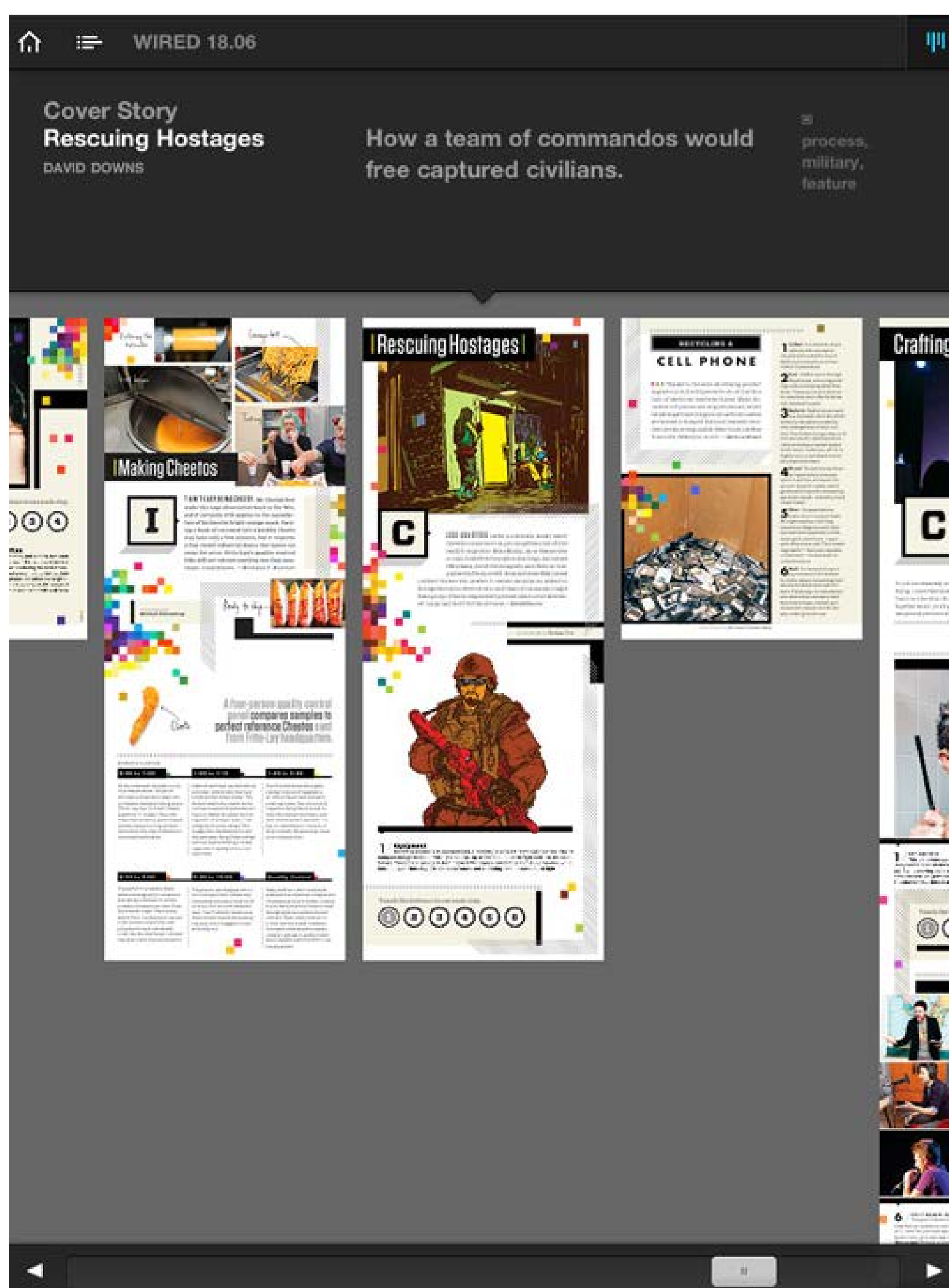


Figure 65. Content structured in stacks



Figure 66. Drop Down Table of contents

Additionally, not only readers were benefited from the new app features, but Wired magazine also included interaction and enhanced content for advertisers. In the first edition, nine advertisers took advantage of the premium sponsorships in the magazine. They included 360° images, slideshows, and videos. The first edition of Wired magazine sold 24,000 copies of its iPad app in the first 24 hours it was available. (Fig. 67)



Figure 67. First iPad magazine for Wired

Over time, editions were changing, mostly in response to the readers' need and to technological advances that have brought these decades of constant change.

In the summer of 2013, the magazines' printed edition was redesigned under the direction of Scott Dadich as Editor in Chief and Claudia de Almeida who was the design director. They developed a new visual voice that maintained the dynamic and unexpected gestalt historically embraced by the magazine, having in mind how the new identity will work across multiple channels.

They divided the magazine into four sections, each with a distinct purpose; these sections were considered the foundation from both an editorial and design point. The four sections were built in a seven-column grid with a designated top clear space and some variant on a 'metadata' element that structured the pages. (Almeida and Swart, 2013)

Sections:

Alpha: Designed to introduce the readers with all that is new in the Wired world. The section identity was inspired by the clean open layouts of a white paper. In the ‘alpha’ mark the “L” was replaced by a “1” to suggest the first stages of an idea.

Ultra: The section that covers entertainment and pop culture. The “Ultra” mark was based on a circle, which is also a recurring element in all photos and illustrations.

Q: “Q” is short of frequently asked questions; the identity was inspired by how-to manuals. The “Q” mark was designed to be changing each issue to create a unique version.

Gadget Lab: the cool stuff section, the pages are highly visual. The mark for this section was represented by a playful puzzle that represents “how things work.” The identity was designed to be suggestive of a catalog with a service aspect; photography is the primary visual and sketches or diagrams illustrations as secondary elements.

In 2015, Wired launched a completely new site; they reimagined and improved every aspect of Wired for the readers to have a full online Wired experience, working mostly on responsive layouts and improved APIs. The team started with the idea of designing for the most important screen in people’s lives: ‘the smartphone,’ once they understood how the site would work on this screen, they managed to expand to bigger screens: desktops, laptops, and tablets. (Dadich, 2015)

The architecture of the information and taxonomy was thought in a way that readers could find the information simple and clear. They maintained the essence of the first site developed for the magazine “HotWired,” that consisted of six bright icons so, they redesigned these icons and introduced six new section fronts: Business, Design, Entertainment, Gear, Science, and Security. (Fig. 68)

94



Figure 68. Redesigned icons
for the 2015 new site

5.1.2 Wired app



Figure 69. WIRED magazine cover, May 2019

Wired application is considered a key piece in the transition of paper editions to screens, not only because of the positive results that it had when it went online or the big sales that it generated in only a few hours, also because its structure has served as a model for many other digital publications that we see nowadays.

As a part of the case study, it is going to be analyzed how the Wired app is performing right now in both smartphone and tablet editions.

The Cover

Unlike the first editions, nowadays the cover in the mobile apps has no entry points to the content inside. None of the elements that are shown are interactive, and the cover is static. However, it is very well adapted to the screen sizes, even though the version shown on the smartphone is longer than the printed edition. (Fig. 69)

Navigation

The app is structured as a variant of the *stacks pattern*, which was described before in the section of Designing for mobile devices (4.2.2). The navigation in the first screen (the cover) presents two different idioms.

Tap to reveal: Tapping the cover will reveal functions to navigate through the magazine app. (Fig. 70)

Swipe left: It will show the next page or 'screen' of the magazine; this action represents the turning of the page virtually.

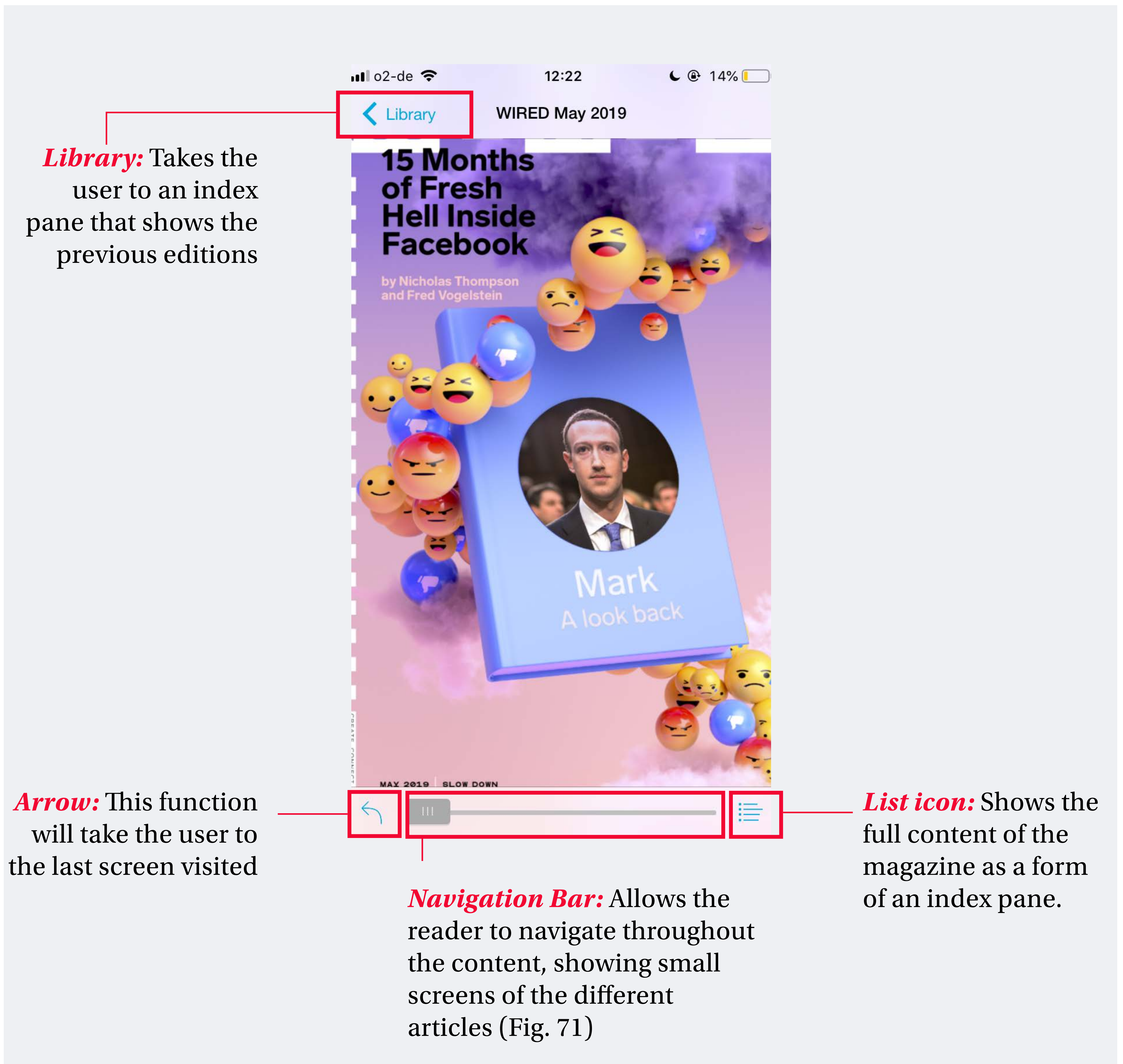

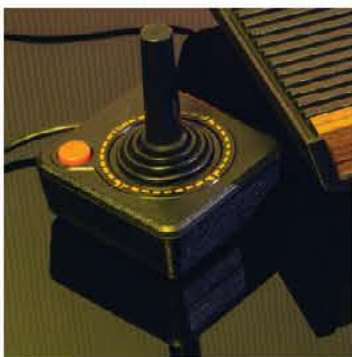
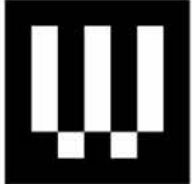



Figure 70. Revealed functions when tapping the cover

ELECTRIC WORD	TOTALLY WIRED
MIND GRENADES	
BREAKING PHONE ADDICTION, VIA THE PHONE	A BETTER GIG ECONOMY BY CLIVE THOMPSON
THE TYRANNY OF TRENDING ALGORITHMS BY ZEYNEP TUFEKCI	UNDER THE INFLUENCER: THE INSANE ECONOMY OF SPONCON
GADGET LAB	FETISH: SAMSUNG'S NEW 8K TV
GEARHEAD: DESKTOP GAMING	HEAD TO HEAD: MOBILE GAME CONTROLLERS
BENCHMARK: THE ICONIC ATARI	
VR'S TRUE INNOVATION: FREEDOM	
POSTS	EVERYTHING CAN NOW BE SEARCHED. SOME THINGS ARE BETTER LEFT BURIED.
FEATURES	
15 MONTHS OF FRESH HELL AT FACEBOOK BY NICHOLAS THOMPSON AND FRED VOGELSTEIN	
IS RENO SITTING ON TOP OF THE NEXT MEGAFAULT? BY GEOFF MANAUGH	A DARK-WEB MURDER IN A SMALL TOWN BY MARA HVESTENDAHL
ARE WE THERE YET? THE FUTURE OF TRANSPORTATION	SIX-WORD SCI-FI
STORIES BY WIRED READERS	ON THE COVER ILLUSTRATION BY FRANK J. GUZZONE

Navigation bar - ¿How does it work?

On the bottom of the screen, the navigation bar will work by dragging the square through the line, which represents the whole magazine. On the top of the screen the app will show the article that the user is selecting, placing in the first place, the name of the section, then the name of the article and the author's name. On the right corner, it shows the number of 'stacks' and the number of the stack where the user is. Below, the user will find the information related to the article. When the user's finger stops touching the screen, the article's first page zooms in occupying the entire screen.

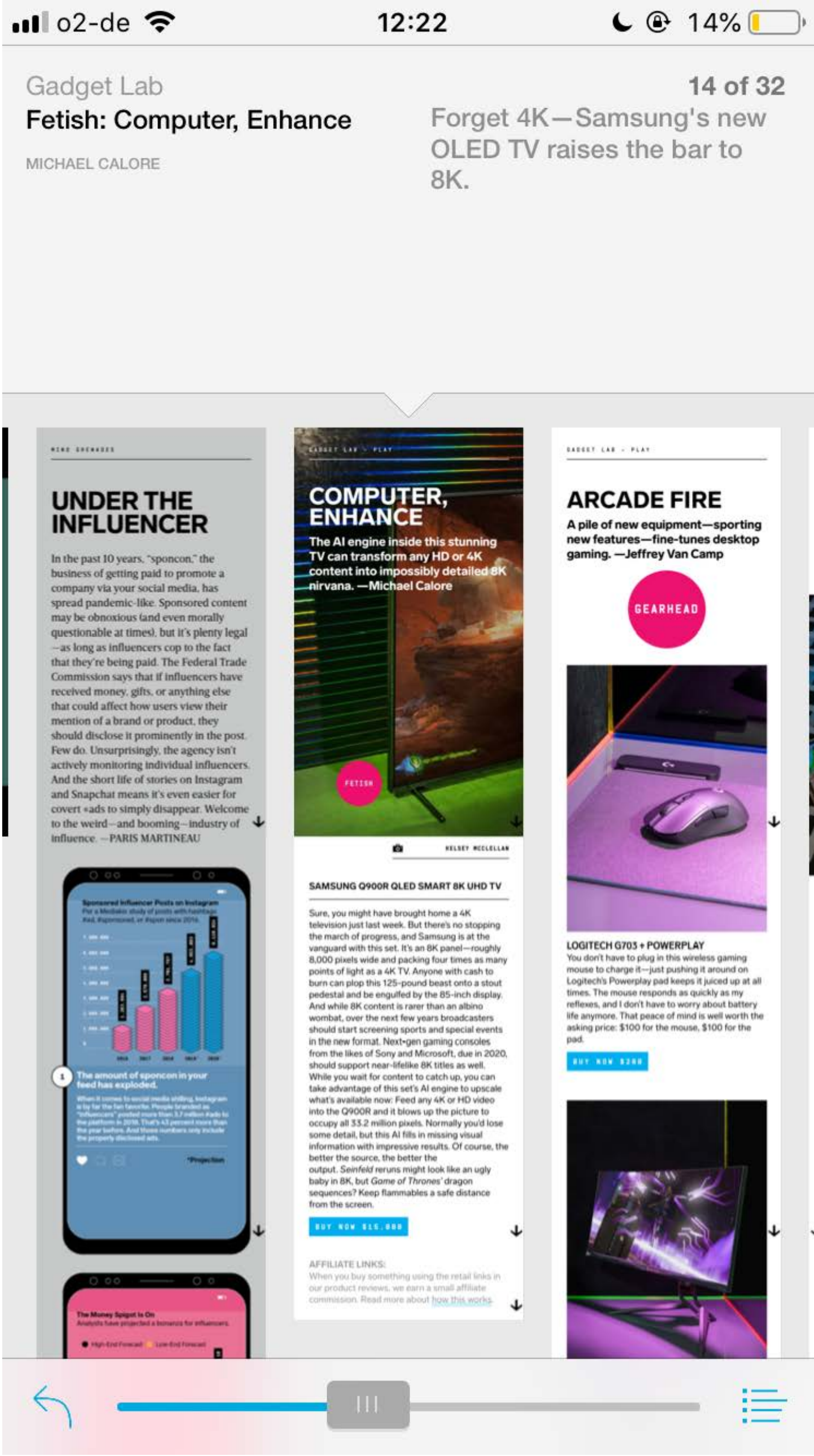


Figure 71. Stacks in WIRED app

Table of contents

It is a vertical screen where the content is structured in a modular grid. Circles represent a section of the magazine and squares represent the articles of these sections, which are differentiated by colors. Some of the articles will occupy two modules since they use one for the title and one for the illustration, which makes the navigation a little confusing.

On the right side of the screen, there is an icon that represents that the content continues. The arrow pointing down guides the user to continue scrolling. At the bottom of the screen, there is an arrow pointing up that takes the user to the top. (Fig. 72).

Figure 72. Table of contents

The content

Content is perfectly designed for both screens. Type size is big enough to be readable, and there is a hierarchy of texts along the articles represented not only by color but by the size of the type or by extra elements as underlined or bold text. In some articles as part of the design, they use capital letters.

As part of interactivity inside articles, the app includes some links that will take the user to other contents, not only inside the issue but to some article listed on their website, to some Instagram profile to give credits about an illustration or to the link of an online shop, where the user will be able to buy a product that is mentioned in the article. Visually these links are represented by a thick light blue underline.

Articles contain images, infographics, pie charts, among others to complement the content. To mark clear the end of the story, the magazine uses an icon, represented as a W inside a square, below there are links to stories related. The arrow pointing up and down is consistent in the whole magazine app. (Fig. 73)

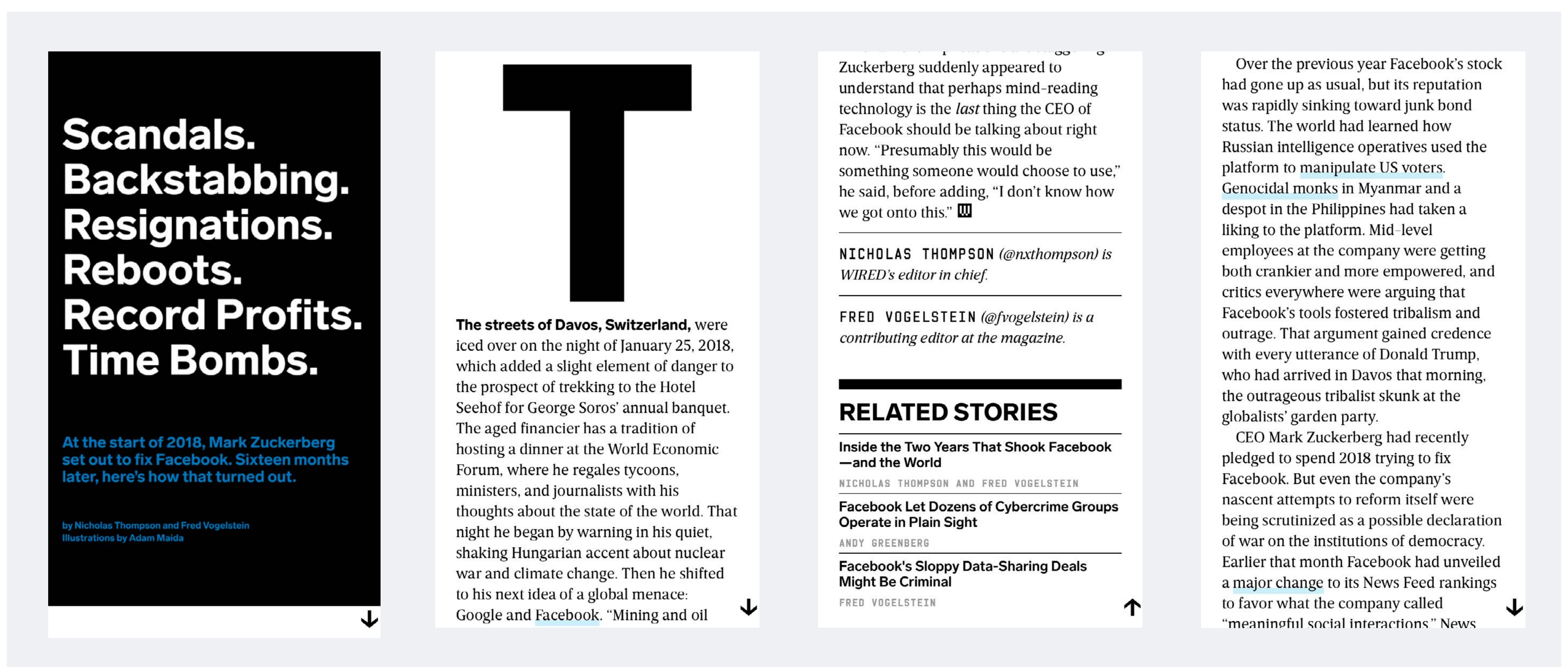


Figure 73. The content

Typography

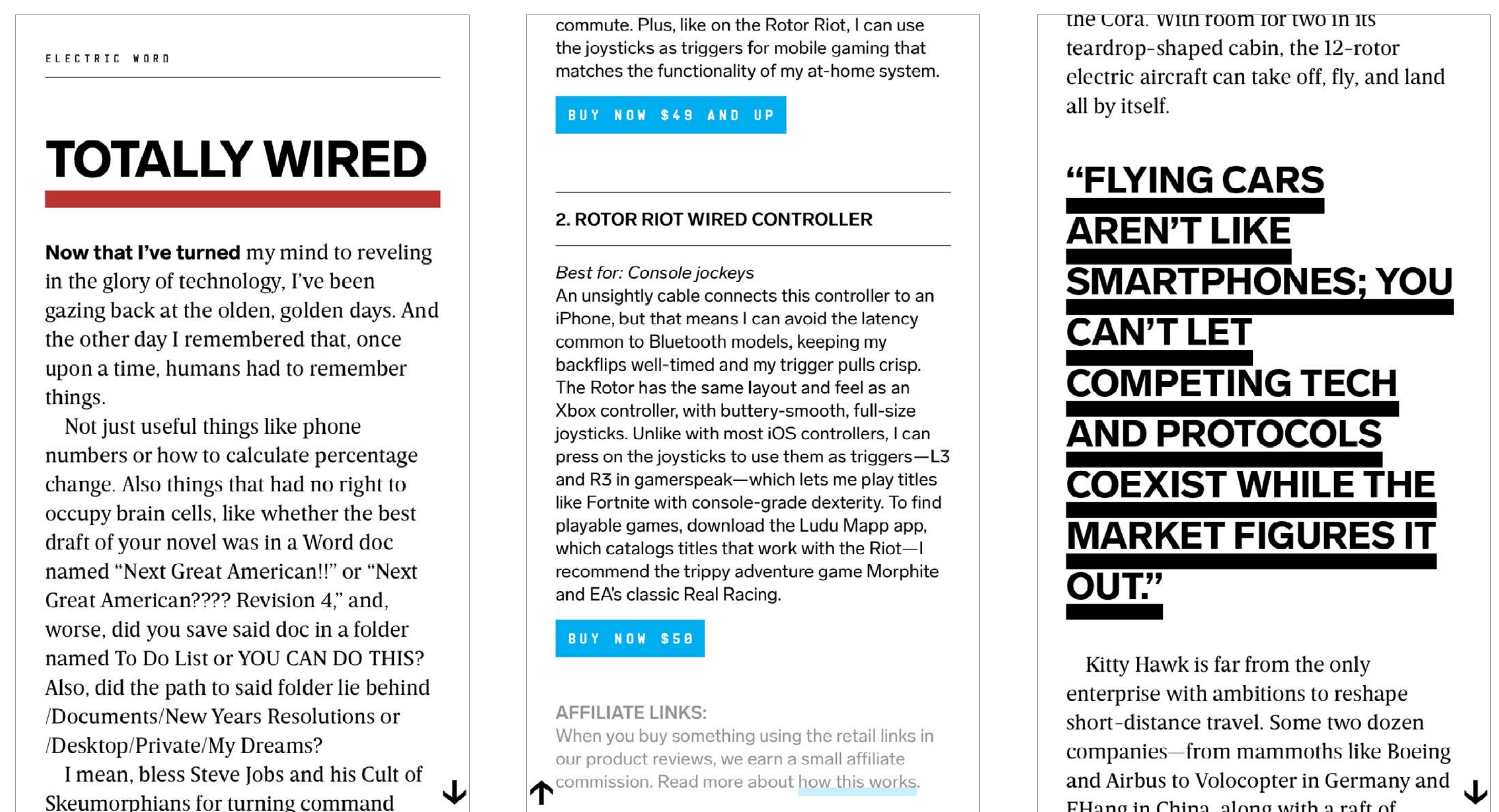
Typography is another area of interest in the case study. This element on Wired magazine is used in different ways across the channels, in the Printed edition; the use of typography is based on the section, for the app version, the magazine only works with three typefaces.

For the app, most of the headings are displayed in a heavy and geometric typeface: Proxima Nova Bold. This typeface works very well on both iPad and smartphone screens. Proxima Nova Bold is also used for the Related Stories section and in some articles as the body copy, in this case, is used in the regular weight. The use of this typeface is limited to only short articles since being a sans serif typeface could make reading long texts difficult. To give more visual hierarchy inside the articles, Wired highlight their pull quotes in the bold version of Proxima Nova and adds a thick underline.

For the body copy, the app usually uses the typeface Exchange, a serif typeface that was designed to work well in digital versions and for long text readings, consequently, it is mostly used in long articles, but it may also be employed to add extra information about the author, in this case, it will be displayed in italics.

The third font is Vin Mono Pro, a slab-serif typeface that conveys the essence of the magazine: technology. It is used on sections name, photo credits, in the ‘buy now’ button, to indicate the author’s name and in some cases for pull-quotes, which are underlined to add visual hierarchy.

Figure 74. Typography in Wired app



5.1.3 Online presence - social media

Unlike what was presented in the first version of Wired for iPad, nowadays the application does not show so much interactive content. There are links and the same way of navigation as proposed in 2010, but the user will not find extra content such as videos, audios, photo galleries, or animations.

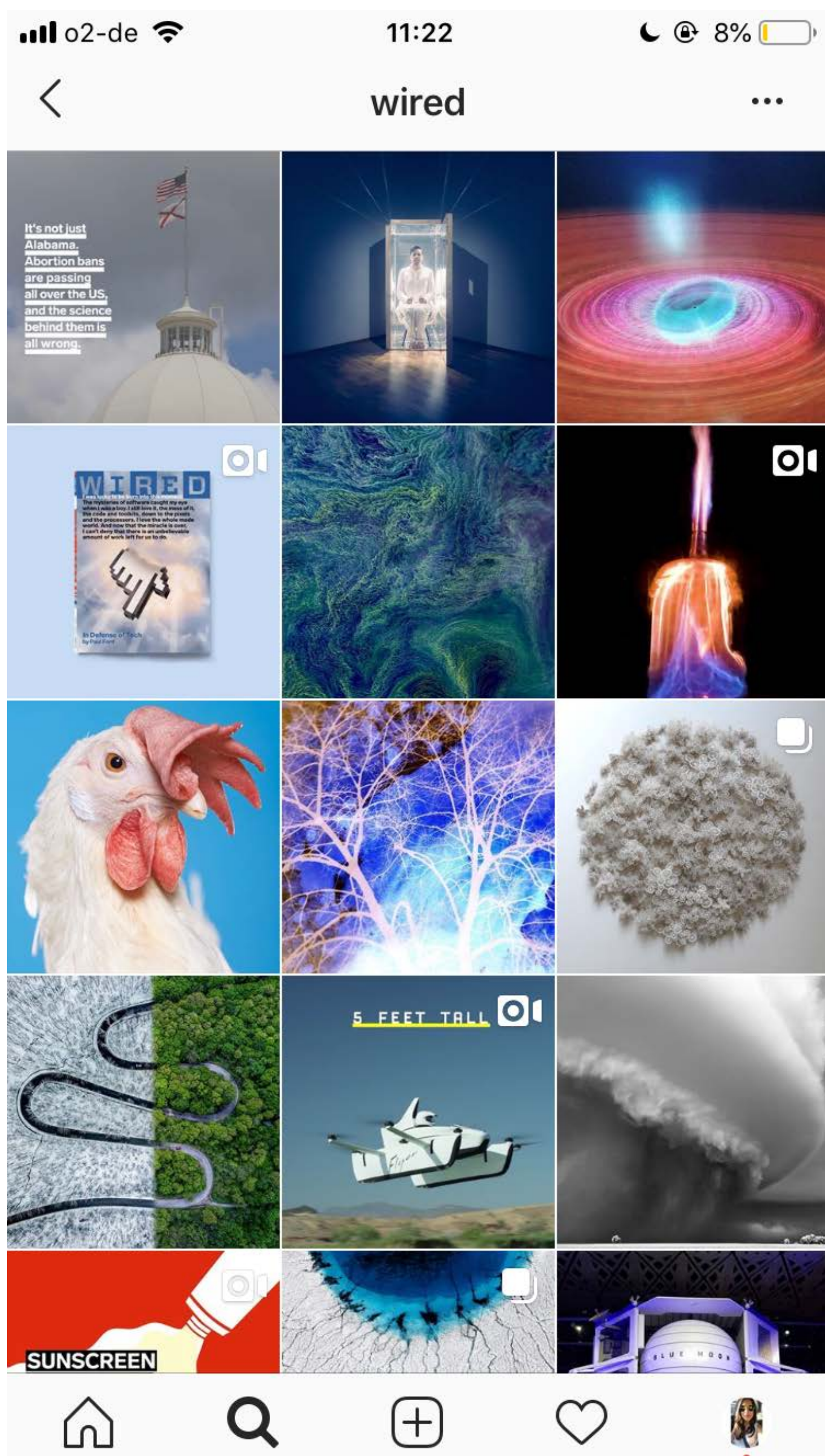
However, it was observed that social media drive most of these content since every day is most common that people of all ages consume news through Facebook or Instagram which in the last three years became a significant network. As part of the case study, social media was analyzed too, to understand how the brand behaves in the different social networks. The following results were obtained:

Facebook

The cover photo shows on Facebook shows the cover of the next printed issue with simple animations that add dynamism to the first impression of the page. With almost three million followers, Wired's Facebook page remains very active, posting on average about 25 times a day, including, mostly notes from their website, and occasionally photos and videos. Facebook posts always show a direct link to their website. (Fig. 75)



Figure 75.
Wired's
Facebook page



Instagram

With one million followers, this social network have served in the last years to gain and maintain subscribers for the magazine. Wired has known how to get the most out of ‘insta stories,’ which in the last two years have led to a change in the way people receive content, but above all, it has become a tool for brands to advertise their star products.

With more than four thousand publications, Wired shows a perfectly thought feed, the harmony that exists in the set of photos presented in the platform is a way to prove it, besides that, navigating through their feed will situate the reader perfectly in the context of the magazine. (Fig. 76)

Insta stories in Wired present more interactive content than the app; there were found a bunch of videos and animations that complement the stories of the webpage and the magazine, always inviting the user to subscribe to enjoy the rest of the content.

Figure 76. Instagram feed WIRED Magazine

Twitter

On Twitter, they use almost the same information as Facebook, website content and occasionally they retweet things of interest for the readers. They post an average of 35 times a day, sometimes repeating stories from one day to another. As observed on Facebook, on Twitter, the brand also share pictures and videos to complement a note. Twitter has about 10 million and a half followers.

Pinterest and Youtube

Although Wired shows both of these icons on their web page, the content on Pinterest and Youtube is not continuously updated as in other platforms. On youtube they upload an average of 2 videos per week; however, the content in these videos is nothing related to the magazine.

5.1.4 Website

As was mentioned before, Wired’s website was designed to work on every screen, from smartphones to desktops. The layout was constructed based on the smallest screen: the smartphone, so it works perfectly there. It has one column, and users can navigate from the nine sections that offer the site. (Fig. 77)

The site also offers one incredible tool for readers that do not have the time, or not feel comfortable reading from a screen. This feature allows the user to listen to the entire content that is written down, pretty simple but pretty useful. (Fig. 78). Visually, it is a little weak, since users may not be able to see it. Additionally the fact, that is located in the middle of the article instead of at the beginning.

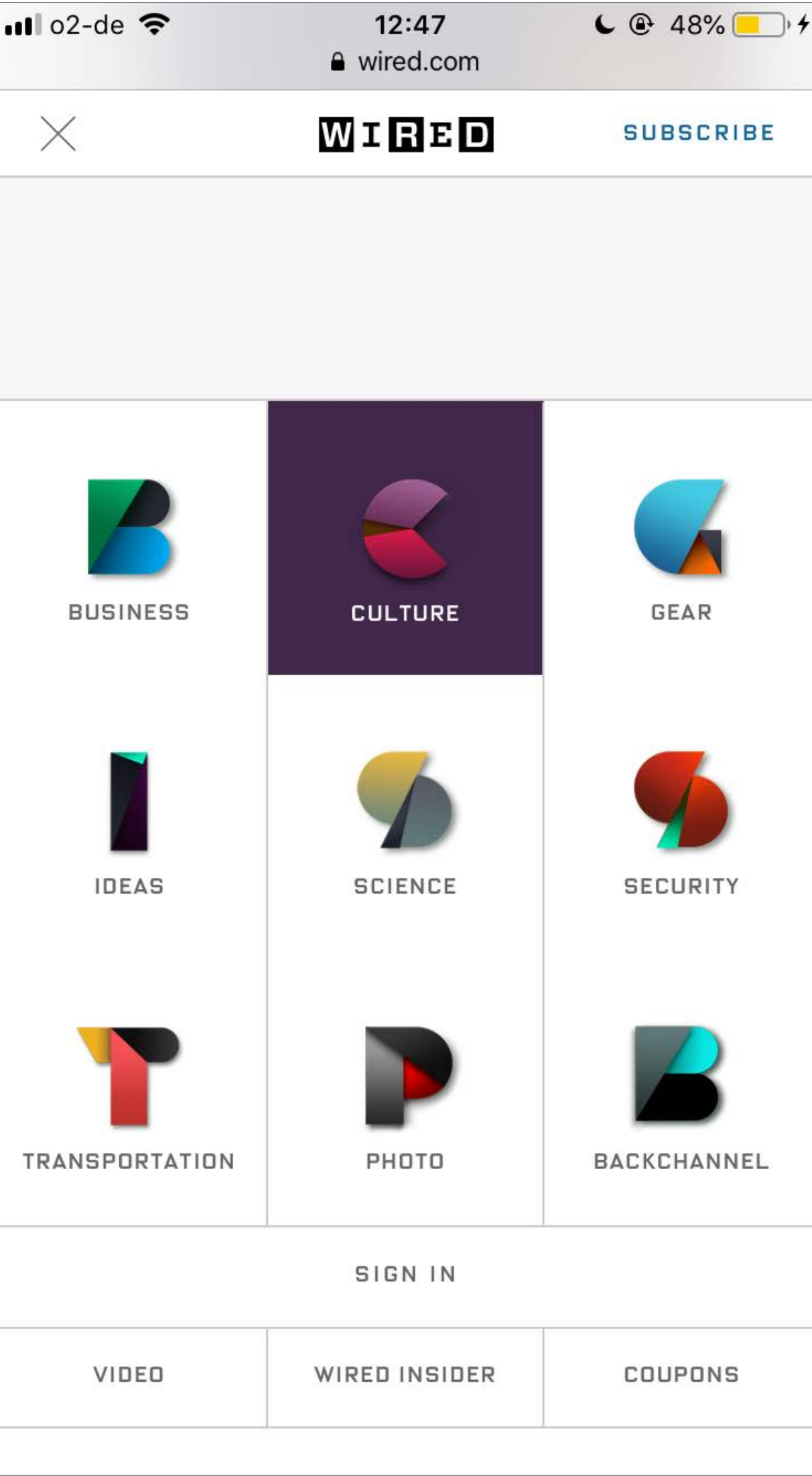
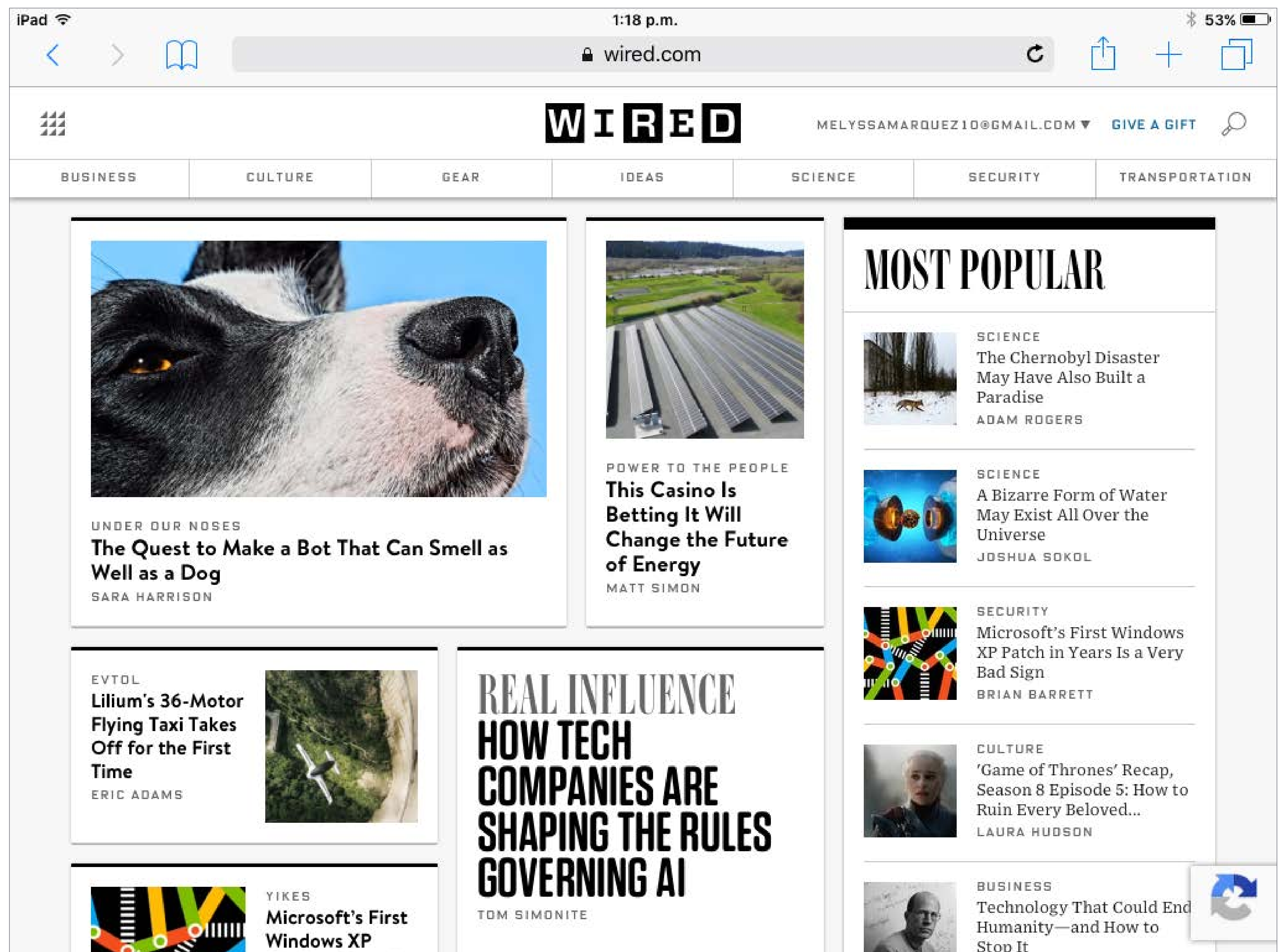


Figure 77. Website on a smartphone



Figure 78. Audio function inside articles

On the tablet, it functions the same as on the smartphone when it is in portrait mode. When using the landscape mode, it will show the same as the structure for the laptop or desktop. (Fig. 79)



*Figure 79.
The site in
landscape for
iPad*

Typography for the Website works differently than in the app version for mobile devices. For the site Wired works with more than five typefaces. Referring to the printed edition, for headings inside the articles they use Ambroise Std Francois, a serif typeface that was first used in the 2013 redesign, it is a very strong and condensed font, introduced to give a 'Lifestyle magazine look.' Ambroise is also used to name the sections of the site, which are accompanied by the icon.

For the body text, the magazine uses the same typeface as in the app, a font that was designed to answer the needs of the long-text readers: Exchange is used in every note across the site.

Tungsten rounded, is another font that appears in both the website and the printed edition, for the website Wired works with the semibold version, it is used to highlight some headlines of specific sections.

There is one typeface that looks similar to Vin Mono Pro used in the app versions. FF Oxide Solid, a very geometric font that is used by Wired to name the sections and in some cases it works as a link; for

instance, when the name of the author appears, it will take the user to the different articles that were written by the same author. The site seeks to create visual hierarchy when using this typeface since it makes a strong visual contrast with the fonts that are paired; also, it is generally included in smaller sizes and gray color.

Brandon Grotesque is the last font that was found in the Wired website, a sans serif typeface that is used both on the Home page or inside the articles. On the home page, mostly is used for titles; inside articles, it will be used to mark another section or highlight the following content.

Despite the wide variety of fonts used on the Wired website and the complexity and amount of content, the page gives a sense of order, with blank spaces, always maintaining the visual hierarchy, using colors, sizes, and fonts.

In conclusion, it was found that the application for mobile devices works very well on screens, it is very easy to navigate, typography and images are perfectly adapted to be interpreted by different screens, the structure of the application makes it easy for the reader to move through the content. However, there were not many forms of interaction with the user. On the other hand, attractive content such as moving images or animations were found within social networks, especially Instagram. In the same way, the web page presents very good content, with a great structure and good handling for images and typography.

Visually, in the different channels, consistency was found in typefaces and images, as well as some graphic elements such as links or capital letters.

5.2 The New Yorker

5.2.1 History

It is an American weekly magazine, founded in 1925 by Harold Ross. Its content is delivered by the best writers for its time, covering reports and commentaries on politics and foreign affairs, business and technology, popular culture and the arts, along with humor, fiction, poetry, and cartoons. It is the magazine that has received more National Magazine Awards than any other in the market and today is considered by many as the most influential magazine in the world. (The New Yorker)

Visually, The New Yorker has maintained a consistent design which has become an essential part of its identity. Little things have changed since its publication in 1925, including the introduction of photography. However, there is one section that has changed a lot over the years 'Goings On About Town' which first design consisted of dense columns of small type, along with with black and white illustrations, then full-colour illustrations and years later photography. Recognized designers have redesigned this section as Massimo Vignelli in February of 2000.

The New Yorker takes readers beyond the weekly print magazine with the web, mobile, tablet, social media, and signature events. For print and online, The New Yorker stands apart for its commitment to truth and accuracy, for the quality of its prose, and its insistence on exciting and moving every reader.

5.2.2 The New Yorker in numbers

105

According to their Media Kit in 2018, they reached 34.5 million people, where 3.5 million are influential millennials and 3.2 million are business decision-makers. Additionally, they affirm that 80% of their audience is outside NY⁷

Statistics provided by the magazine show that 4.7 Million are print readers and 16 Million are readers only on the digital platforms. They have more than 16.4 million followers on social media and 2.3 Million of newsletter subscribers. (The New Yorker, 2019)

⁷ Source: MRI Spring 2018; ComScore Media Metrix September 2018, P13+; 2018 MRI comScore Fusion (8-18/S18); ListenFirst October 2018. 3-month average (August - October 2018), Adobe, YouTube Analytics, DFP, Partner Data, Facebook Insights, Twitter Analytics.

5.2.3 Digital Channels

The digital world of *The New Yorker* is quite extensive. For apps, they have *The New Yorker*, *The New Yorker Today* and 'Goings on,' which are available in the Appstore for iPhone, iPad, and iPod. For Android Tablets and Smartphones, they only offer the replica of the Printed edition in PDF. The New Yorker also delivers its content on other platforms like Amazon Kindle, Nook Tablets, Zinio, Flipboard, and Texture. Their web page is also fed by the magazine and more than fifteen original stories per day. Since the beginning, *The New Yorker* has embraced the technologies to make it easier for the readers to get their content; this is why they are also very active on their social media: Facebook, Twitter, Snapchat, Youtube and Instagram.

5.2.4 Apps

The New Yorker is one of the few magazines with multiple apps. The first app was launched at the end of 2012, and according to Caldwell and Zappaterra this app became one of the most successful in terms of sales in the entire industry. (2014, p.224)

Aesthetically, the apps stay true to *The New Yorker* with their iconic typefaces, the cartoons, and a simple layout. Everything from the printed magazine is adapted to work on the screens, with multimedia extras to enhance the reader experience, and it works on smartphones and tablet devices.

The New Yorker app

In *The New Yorker* app, the general look is pretty similar to the Wired app. The navigation follows the same principles of stacks, swipe right, and left to get new content and scroll vertically if the reader wants to dig deeper into an article. However, *The New Yorker* app presents more content; it offers a different experience adding more than just text and images in a layout; it includes multimedia content as videos or audios and offers more interactive elements. Furthermore, the app is perfectly thought for mobile devices or tablets.

106

Although the magazine is weekly, they offer much extra content for the short time that it lasts. First of all, some of the covers are animated, something that adds extra value to digital editions; it is not a complicated animation, just something that will catch the eye of the reader.

The app also offers the option of customizing the text size, with four different sizes of text. This tool is considered very helpful, as not all the users have the same vision and read at the same distance. (Fig. 80)



Figure 80. Different sizes of text on a mobile device

Unlike the Wired application, every screen of *The New Yorker* app offers the possibility of sharing content through a toolbar, located on the bottom of the screen. Tapping on ‘Extras & Sharing’ will reveal the options of sharing in facebook, twitter, mail, or via a link. Another extra feature that helps the magazine to spread around digital readers.

Interactivity inside the app is visually represented with the color red, texts that are in red are links to another source of information, and all the red icons are interactive buttons. (Fig. 81)



Figure 81. Buttons inside *The New Yorker* app.

On top of the screen, there is a black rectangle that shows the section of the magazine where the user is. Articles begin with the title typed on their famous font Irvin, followed by the stand first in Caslon italic and the name of the author which in some sections is in Neutraface and some others in Caslon italic.

When an image gallery accompanies the article, the ‘+’ icon will be shown on top of the first image. The user can click on the button to see the rest of the images and their captions and credits.

One more interesting feature is in the section of Poems, where the user will be able to listen to these pieces recorded by their authors, adding some different experience of interaction with the magazine.

Along with the articles, users will be able to find not only interactive buttons but articles accompanied by some illustrations to give a break for the reader in long texts. At the end of the articles, there is a button with an arrow pointing up that takes the user to the top.

For the iPad edition the structure is a little different, mostly because of the size of the screen, in some sections as in ‘Goings on about town’ the content is divided into two main columns, left column will display the featured image for the section and right column shows the subsections.

The layout includes much more white spaces than in the version for mobile devices, the text is always justified right and the white space is at the left side of the screen, in some articles an image is displayed in this white space, as well as buttons to share the content and links to access other sites of interest. (Fig. 82)

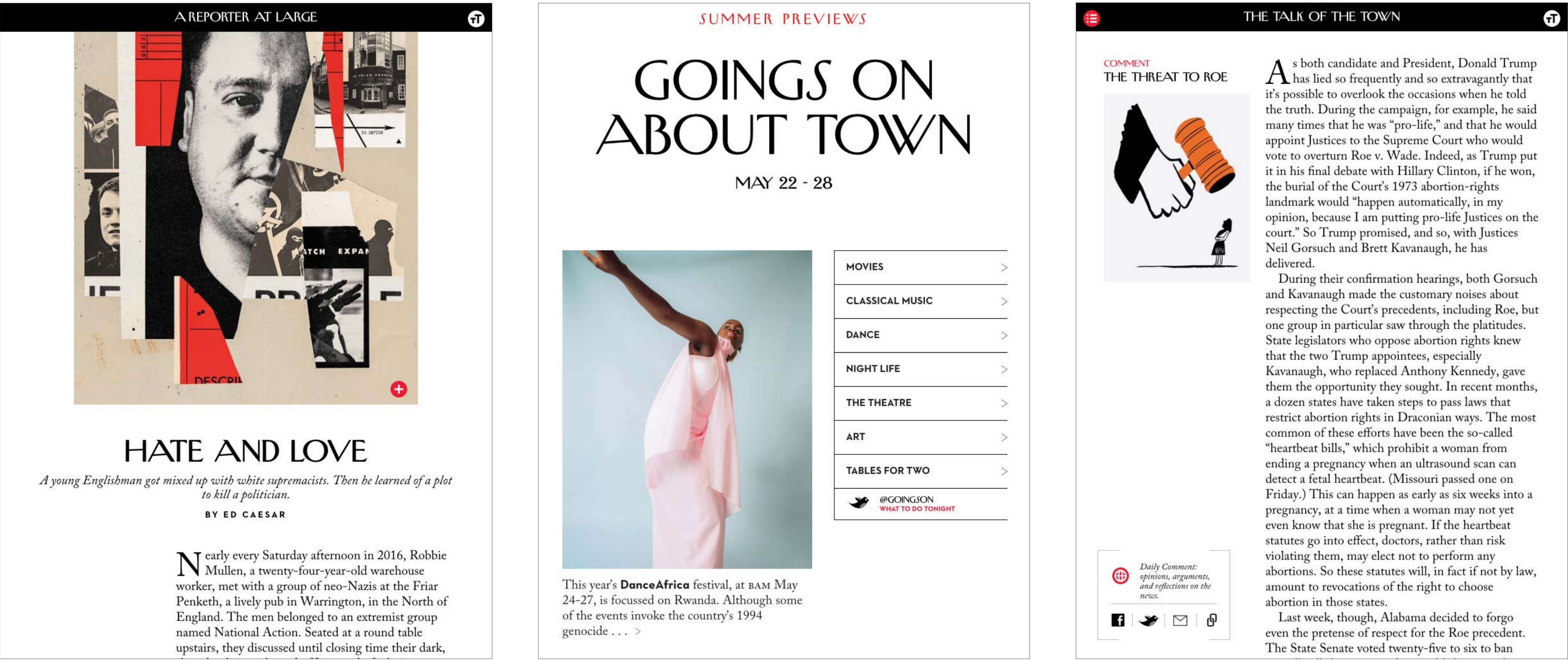


Figure 82. Layout for tablet version

The New Yorker Today

In April of 2016, a new app for *The New Yorker* was launched to offer users an up-to-date look at content from the site. This new app will deliver news, cultural coverage, and commentary from New Yorker writers, in addition to a daily selection of magazine articles, stories from the archive and cartoons.

The app is free to download and use; however, once the user is navigating will be asked to subscribe after reading three articles in a month. This strategy has been effective to The New Yorker, it was implemented since 2015 to their site and increased 43 percent in digital subscriptions.

According to FOLIO magazine, more than 600,000 people have downloaded the app since its 2016 launch. It went from 52,000 monthly active users shortly after its launch to 176,000 two years later (May, 2018).

The key to its success appears to be curation and focus. Instead of showing all the content from the site, New Yorker Today app organizes and filter the content for the user, Pam McCarthy who is the deputy editor of The New Yorker Today, states “The today app was designed to be very light, and of the moment, when you experience the app, you experience the moment”.

Visually, the app follows the same direction as the website. It has five sections on the bottom of the screen which includes: Top stories, Magazine, Cartoons, Bookmarks, and Settings. It also includes a search button represented by an icon of the traditional magnifying glass, and it is located on the top right corner.

The first section features the Top Stories and is composed of some articles from the printed magazine and some news from the website. It is updated daily as a way to keep the user informed, but at the same time, the reader will be consuming the content from the printed edition during the week.

Articles are listed with the featured image, the name of the section in red Irvin typeface, the title in Irvin too, followed by the stand first displayed in Caslon type and the name of the author in Neutraface.

Unlike The New Yorkers app, this one does not come with interactive buttons; images are just displayed on the entire article without the option of display them as a gallery. However, some articles will show the option of listening to the article in the Poems section in The New Yorkers app. It also includes some links, that unlike the other apps,



Figure 83. Screens for New Yorkers Today app

these are visually represented with an underlined text and not with a different color. The use of the capital letter is also present, as well as the icon that marks the end of the article. At the bottom of the screen, there is a section called ‘Read next’ that shows the next two articles from the top stories. In every article, there is a bookmarking tool, that permits the readers to save an article and read it later.

The second section ‘Magazine,’ is a modular layout that shows the covers of all the magazines since 2008, the content of each magazine is structured in a very different way than in the New Yorker app. Magazine section divides the content into nine subsections: Reporting, The critics, The talk of the town, shouts & murmurs, cartoons, fiction, poems, goings-on about town and the mail. Titles of the sections are displayed as a drop-down list where the user can select the section of its preference (Fig. 84). However, all the contents are listed on one screen. In other words, that means that if the user is navigating in the reporting section scrolling down will lead to The Critics section.

Cartoons is the next section (Fig. 85); it shows an interesting feature that lets the users swipe through 8,000 New Yorker cartoons. Additionally, each cartoon has the option of sharing via WhatsApp, mail or save it to the gallery. Cartoons are considered as the most popular and icon feature on The New Yorker; they have been established as an American Institution and industry themselves.

Bookmarks section is where the user will be able to read all the contents marked; also users can explore their history and see the last ten articles that have seen.

The last section is Settings that let the user activate or deactivate notifications, modify the text, or give feedback to the app.

110



Figure 84. New Yorkers Today sections of the magazine

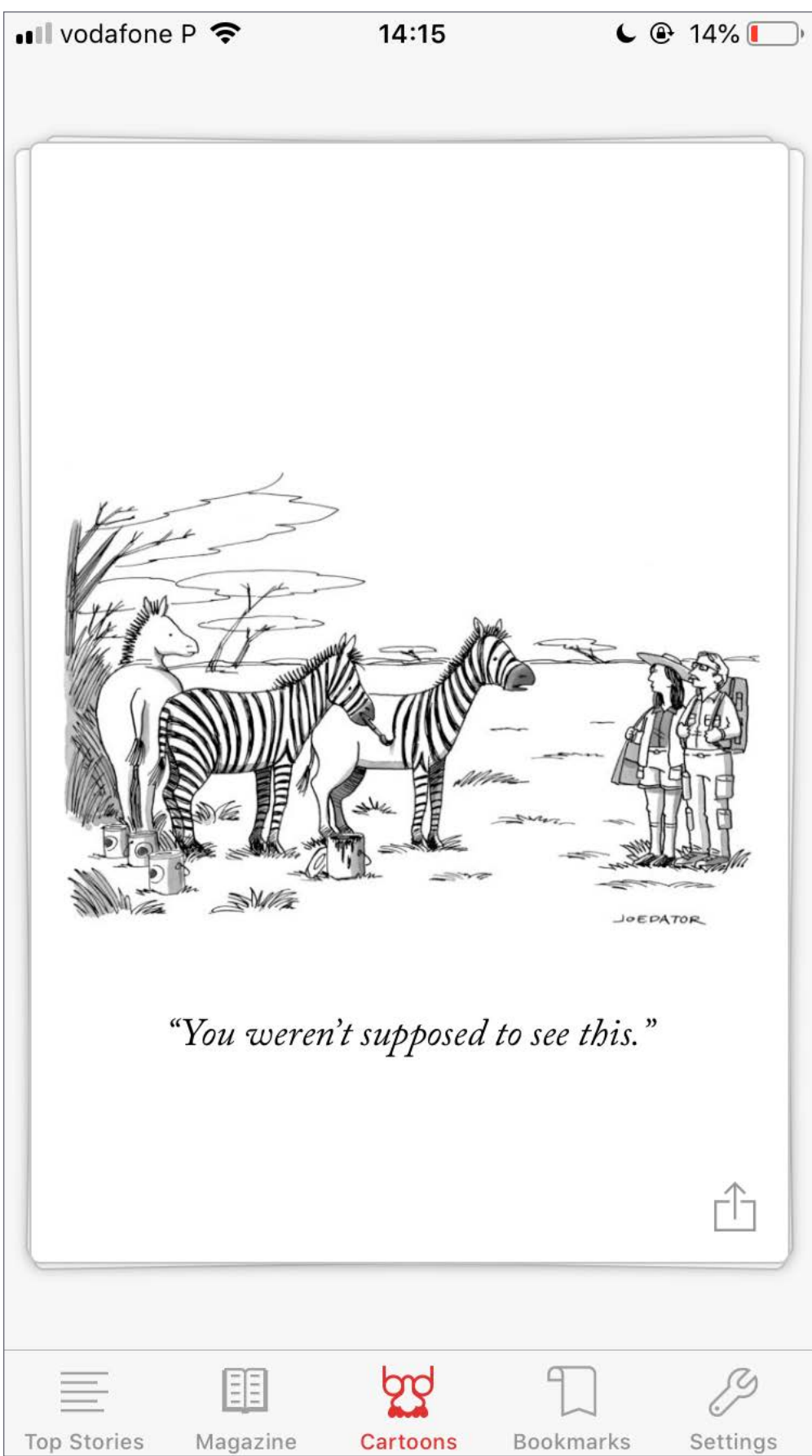


Figure 85. New Yorkers Today cartoons

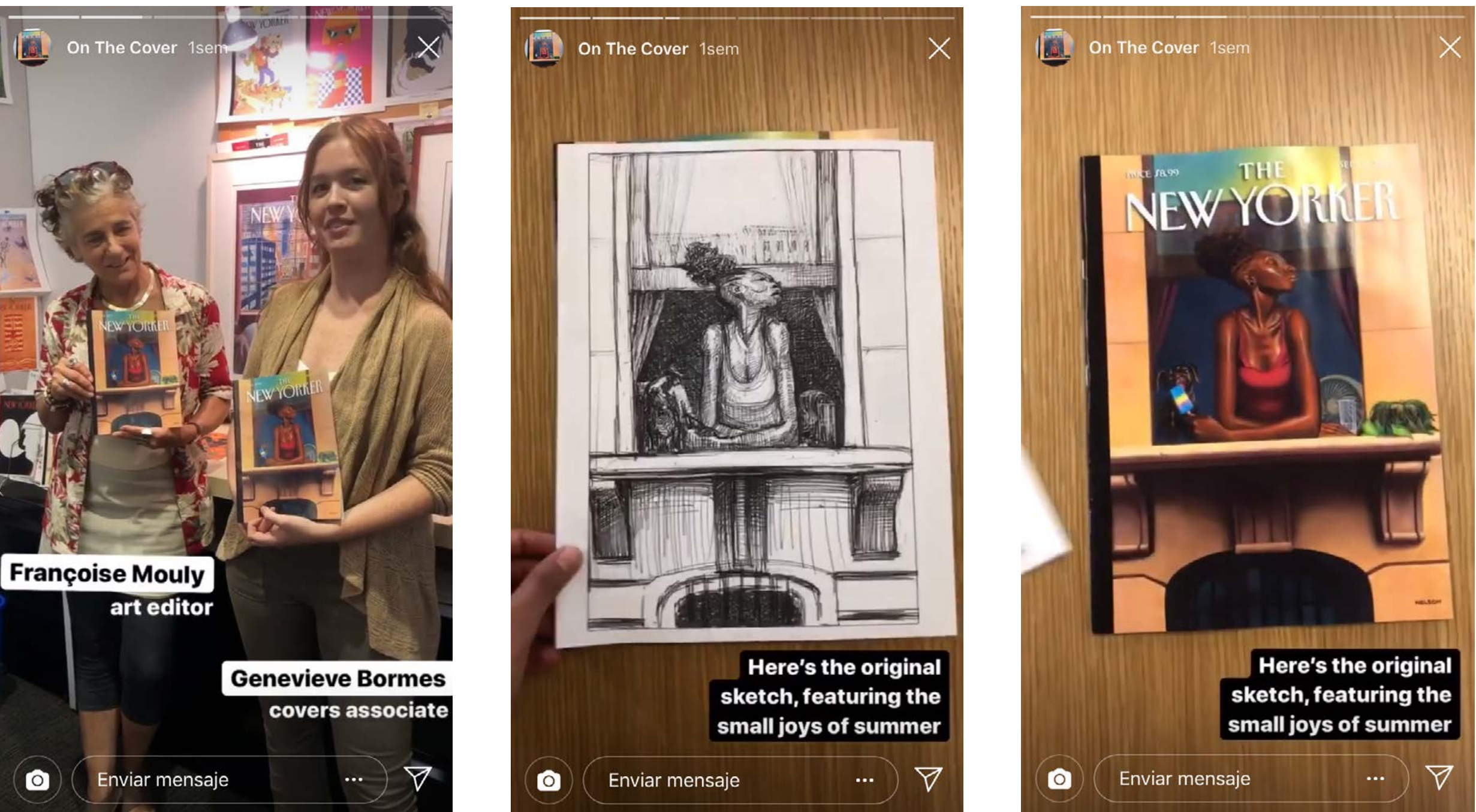
5.2.5 Social media

The New Yorker has some influence when referring to social media. With a presence on Instagram, Facebook, Twitter, and Youtube, the magazine shares its content with more than 16 million followers.

Instagram

With more than 3.5M of followers, the new yorker maintains its readers informed regarding topics related to the magazine. They use stories to share content about their covers where they present sketches, inspiration, and their creative process. Besides, through the stories, they share images related to the content of the current issue, which addresses the reader to their website where they can find the whole article. In their grid, they present content related to cartoons featured images of the article, covers, poems, and more.

Figure 86. New Yorkers Instagram stories



Facebook

The New Yorker counts with 4.2M of followers. The Facebook content is mainly based on shared articles from their website; however, their content may variate to cartoons, event invitations, or magazine covers.

Figure 87. New Yorkers Facebook page



Twitter

The dynamic on Twitter is very similar to the one used on Facebook. They share content that is coming from the website. They have 8.7M followers on this platform, and the visual language (for instance, the cover) is represented with colorful illustrations.



Figure 88. *New Yorkers
Twitter page*

Youtube

Their presence in this platform is not as high as in the other social media; however, they have 350k subscribers. They upload around three videos during the week with content that is directly related to the magazine.

Typography

The New Yorker has established their visual language with their iconic typeface 'Irvin,' it is used both in digital media and in the printed version. Rea Irvin who was the magazine's founding art director, used this typeface since the first issue of the magazine, to create it, he was inspired by the woodcut illustrations in a book named *Journeys to Bagdad*, which was designed by Alles Lewis (Fig. 89). In the beginning, it was mostly used as 'type as an illustration,' it was only included to name the sections and in some other details of the magazine. It was until 1930 where Irvin began to appear more like a typeface since it started to be used in all the headings. In 1998 it was digitized and turned into a digital typeface as 'Irvin EM.' In 2013, there was a redesign on the 'Goings On About Town' section, and they commissioned House Industries to make three additional cuts of Irvin (The New Yorker, 2016) :

Irvin Text, which is identical to Irvin EM

Irving Headings, which was designed just for headlines, is slightly lighter and more condensed than Irvin Text

Irving Display, which is more delicate and refined for larger sizes.

For the body copy, The New Yorker uses the font Caslon, even though at the end of 2016 they started to use it also in some web articles headings, intending to introduce later on print editions.

JOURNEYS
TO BAGDAD
BY CHARLES
S. BROOKS
ILLUSTRATED WITH
ORIGINAL WOOD-CUTS
BY ALLEN
LEWIS-



YALE UNIVERSITY PRESS
NEW HAVEN CONNECTICUT
M D CCCC XV

The third font that New Yorker use is Neutraface, a very popular typeface that probably everyone is familiar with. However, it is not the common version of Neutraface, which is everywhere. They worked in a combination of a typeface named Vogue NY and Neutraface; they called 'The Voguefication of Neutraface,' and the type designer Nico Schweizer made it.

Figure 89. Type that was the inspiration for Irvin

After what was observed in the different applications that *The New Yorker* offers to its users, it can be concluded that despite being a weekly publication, the digital content that they offer is extremely quality. Even though *The New Yorker* application is structured in the same way as Wired application, many more forms of interaction were found, the content is shown in a clearer and more concise way, the use and color of the typefaces mark a very successful visual hierarchy in both smartphones and tablet version.

On the other hand, *New Yorker Today* app was a very successful way for the user to consume the whole content of *The New Yorker* which, in addition to its articles for the printed version, includes news and novelty articles. Besides, the application is very easy to navigate; reading the article results in a pleasant experience, and with a lot of interactive elements.

6. Practical Project

The practical project of this research aims to apply the theoretical concepts detailed above for the development of a graphic proposal that responds to the readers' needs of *La Tempestad* magazine.

6.1 La tempestad

La tempestad is a monthly magazine based in Mexico City, it was founded in 1998, and it is considered as the most influential arts magazine in Mexico. With a monthly issue dedicated to reflection and creation, they cover interests as contemporary visual arts, literature, performative arts, film, architecture, and design.

Since its beginnings, the main objective of *La tempestad* was to address contemporary topics by exploring ideas of great artists, philosophers, historians, professionals, and critics, through interviews, essays, reviews, and artistic projects. *La tempestad* is a project that is committed to the magazine making spirit and tradition.

On its 20th anniversary (2018) the magazine commissioned *Sociedad Anónima* to develop a new graphic identity and editorial design. The design firm explored and analyzed the publication's graphics and editorial evolution through the years and created a graphic identity to help *La tempestad* have a more expressive and strong presence around Ibero-america's editorial, cultural and contemporary art context.

The new logotype has a classical inspiration but with contemporary features, designed to have a solid and strong presence, keeping its sensibility and sophistication. The visual system and editorial design play along with a dynamic grid, which allows to break the structure and gives the different elements a sense of freedom, in order for them to appear in a more meaningful and propositive way.

115

With the redesign, the main objective was to give *La Tempestad* not just one updated and strong image, but a tool so that the editorial design was not only form, but content.

6.1.1 Definition of the problem

In March 2019 a meeting took place in the facilities of the Editorial group. During the meeting, the project was proposed to Laura Pardo, who is the Editorial Director of the magazine. She presented the magazine and explained their approach to the digital medium.

The magazine has a website that houses the ‘Newspaper of La Tempestad’ which consists of a news site that publishes about visual arts, TV./ films, literature, music, architecture, design and the performing arts, additionally, the site includes an agenda, which publishes the most important cultural events that are going to take place during the next months in Mexico. It is essential to mention that the content published here is not the same as the content of the printed version.

In terms of social networks, *La Tempestad* is on Facebook, Instagram, and Twitter. Facebook feeds on the content of the website with a daily publication. Instagram for its part has two publications per week on average, here the magazine shares museum visits, galleries, or artistic shows besides the promotion for the new monthly issues. Twitter is their most active social network, with an average of 7 daily Tweets. *La Tempestad* shares the opinions of its readers, articles, events, or music.

Additionally, Laura explained how they have seen their sales drop down during the last years, pointing as the primary cause, the new reading habits of people, and how the social media have displaced the editorial content of quality. As a result, the magazine is going through a financial crisis, their sales and subscriptions are going down every year and fewer brands are investing in editorial advertising.

Despite being a magazine dedicated to the arts, characterized for staying true to their spirit on the magazine making, members of *La tempestad* decided that they have to adapt to the new mediums, so they started to consider monetizing their magazine by having an online presence. *La Tempestad* saw an opportunity to increase their sales and subscribers, mostly because they have noticed that their market is expanding to some countries of Central and South America. Laura explained that they were aware of this because the magazine is receiving a considerable amount of messages through social media asking for the printed edition or a digital version. However, as they are a small publisher and sending the printed edition will cost much more than the edition itself, they have limited to sending the files in PDF without any charge. She explained that they have also discussed about adding the magazine to Zinio or Magzter, due to the ease of use that these platforms offer, where only the file containing the printed edition in a proper resolution is required, but in the end, they want to find a solution that allows them to offer their readers an experience as enriching as the one in the print edition.

6.1.2 Magazine goals

- To maintain their essence and try to transmit what the sheets of the magazine do, through a good design on the screen.
- Not to be limited to a readership on the screen, but the users may be able to interact with the different mediums that the solution offers.
- The solution must permit that the magazine contents reach people that do not live in Mexico, and that these people that never had a printed issue before in some way experiment what *La Tempestad* is.
- To find some relation with the website, for the readers to be able to connect between the different online mediums.

6.1.3 Readers

The most significant amount of readers are concentrated in Mexico City, the place where the magazine was created. However, readers are in all the country, with more emphasis on the principal cities such as Monterrey, Guadalajara, or Querétaro.

Their audience is people between 20 - 55 years, passionate about arts and culture, with a level of education that goes from a Technical career to a Master's degree. For gender, it could be estimated that 60% of the magazine audience are women.

Readers of *La Tempestad* are creative people, eager to discover new quality content. Within the readers, some artists might find in the magazine their daily source of inspiration.

6.1.4 The project

The main objective of the project is to design a mobile application for the magazine *La Tempestad*, which will seek to answer the needs of their current readers. With the development of this application, the magazine will be able to reach more people as well as expanding its content to other countries in Latin America and Europe.

The application will seek to create a unique experience with the reader, integrating different forms of interaction through buttons, moving images, and audios. As it is an application for a magazine, it will be designed following the basic principles of editorial design without leaving aside the principles of user experience and interface design.

Additionally, the project will answer the magazine's needs of having a digital edition that can be monetized. It was considered to work with an application because it is easy to monetize; the users can subscribe monthly or annually to the magazine and enjoy the content of the printed edition. It was decided to work in an application for smartphones due to the results obtained from the survey that was made for the project purpose (Detailed in 6.2 User Research). However, some screens for the iPad version will be developed too.

The graphic proposal will seek to follow the visual line of the magazine, trying to communicate its content in the most appropriate way.

6.1.5 Analysis of competition

According to SIC Mexico⁸ There are 277 cultural magazines with printed editions in Mexico, of which the majority are produced in Mexico City. Additionally, the same source indicates that there are currently around 141 cultural magazines that exist only online.

Within this section, the direct and indirect competitors of the magazine *La Tempestad* will be analyzed in order to understand how the publishing market is behaving in this area and if these magazines have a good online presence, either a website or a mobile application. With this objective, it was considered to include data as the content of the magazine in general terms, year of creation, circulation, periodicity, and a short description of how is their online presence.

8 https://sic.gob.mx/lista.php?table=revista&disciplina=&estado_id=

Direct Competitors

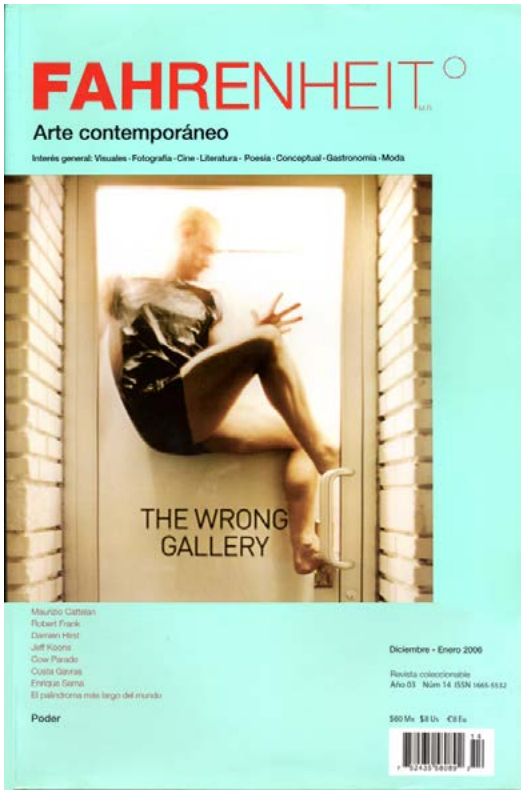





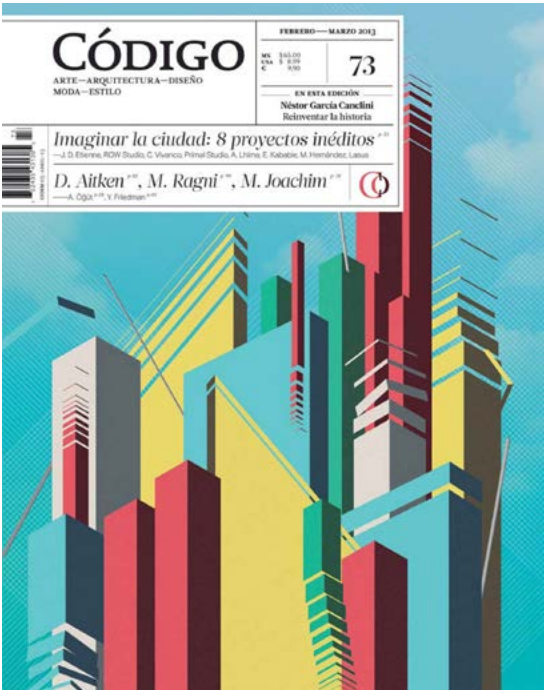



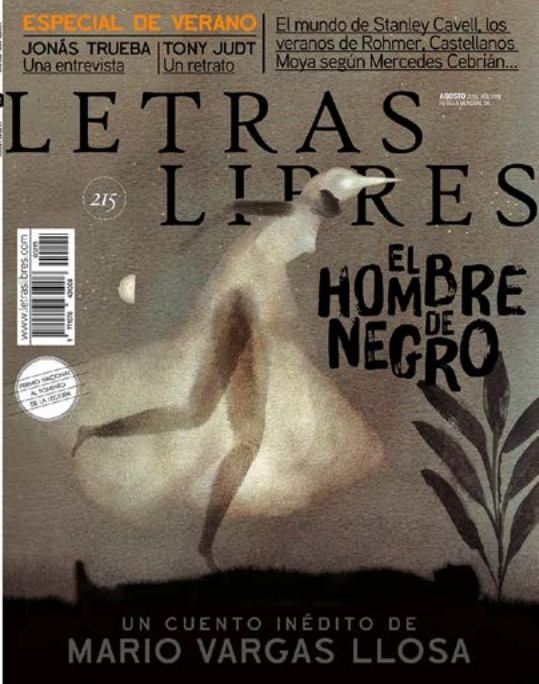













Magazine	Description	First issue	Periodicity	Circulation	Online Presence
<div></div> <div>Fahrenheit°</div>	Magazine focused on contemporary art, design and lifestyle	2003	bimonthly	10,000 - <i>Online Only</i>	<div>Website</div> <div></div>
<div></div> <div>Código</div>	Specialized in contemporary art, architecture, music and fashion.	2002	bimonthly	25,000 - <i>Online Only</i>	<div>Website</div> <div></div>
<div></div> <div>Letras Libres</div>	A magazine with essays, poems, stories, interviews, chronicles, reports, and literary semblances.	1999	monthly	35,000	<div>Website</div> <div></div>
<div></div> <div>Este País</div>	With an analysis of the main cultural topics of the country It seeks to provide a space of dialog.	1991	monthly	20,000	<div>Website</div> <div></div>
<div></div> <div>Nexos</div>	It contains articles and essays related to literature and various political and cultural aspects of our country.	1978	monthly	17,000	<div>Website Replica</div> <div></div>

Figure 90. Direct competitors analysis table

Indirect Competitors






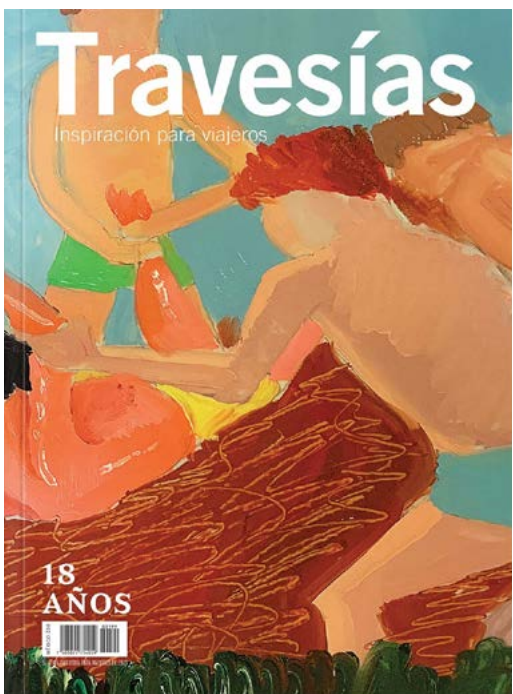





















Magazine	Description	First issue	Periodicity	Circulation	Online Presence
<div></div> <div>Dónde Ir</div>	Dónde Ir is a guide of the Mexico City where the readers can find restaurants, concerts, cultural events and activities in the city.	2012	monthly	78,000	<div>Website</div> <div></div> <div>Digital Newsstand</div>
<div></div> <div>Travesías</div>	A magazine distributed in Latin America that shows articles related with culture, gastronomy, art and tourism in the world.	2001	monthly	150,000	<div>Website</div> <div></div> <div>Newsletter</div>
<div></div> <div>Time Out</div>	A magazine that serves to encourage the development of new entertainment and culture platforms	2012	monthly	35,000	<div>Website</div> <div></div> <div>Native app Newsstand</div>
<div></div> <div>Chilango</div>	Cultural, tourist, gastronomic and entertainment guide of Mexico City.	2012	monthly	55,000	<div>Website</div> <div></div> <div>Newsletter Newsstand Replica</div>
<div></div> <div>Tiempo Libre</div>	It promotes free time activities during the week: movies, theatre, music, dance, museums, restaurants and books.	1980	weekly	95,000	<div>Website</div> <div>Replica</div> <div></div> <div>Newsstand</div>

Figure 91. Indirect competitors analysis table



Description

It is dedicated to the diffusion of art in the following disciplines: literature, reflection, cinema, music, architecture, visual arts, performing arts, and design. It addresses cultural issues related to art and reflection.

First Issue

1998

Periodicity

Monthly

Circulation

15,000

Online Presence

Website



Figure 92. Magazine Cover La Tempestad, June 2018

Figure 93.
La Tempestad logo

La
Tempestad

Symbol

Figure 94.
La Tempestad symbol

LT

Layout - Margins

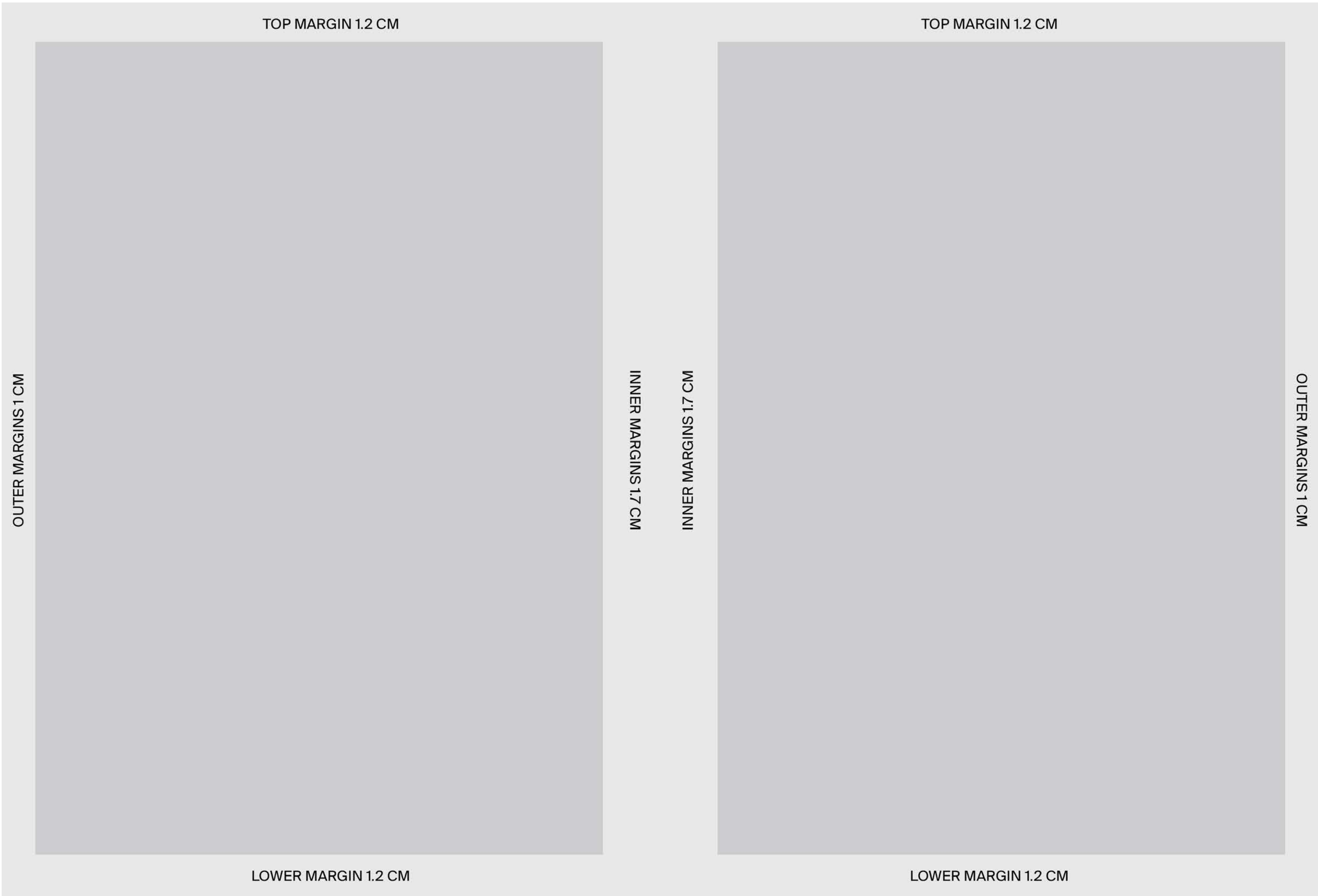


Figure 96.
La Tempestad
Margins

Grid
6 vertical columns x 7 files

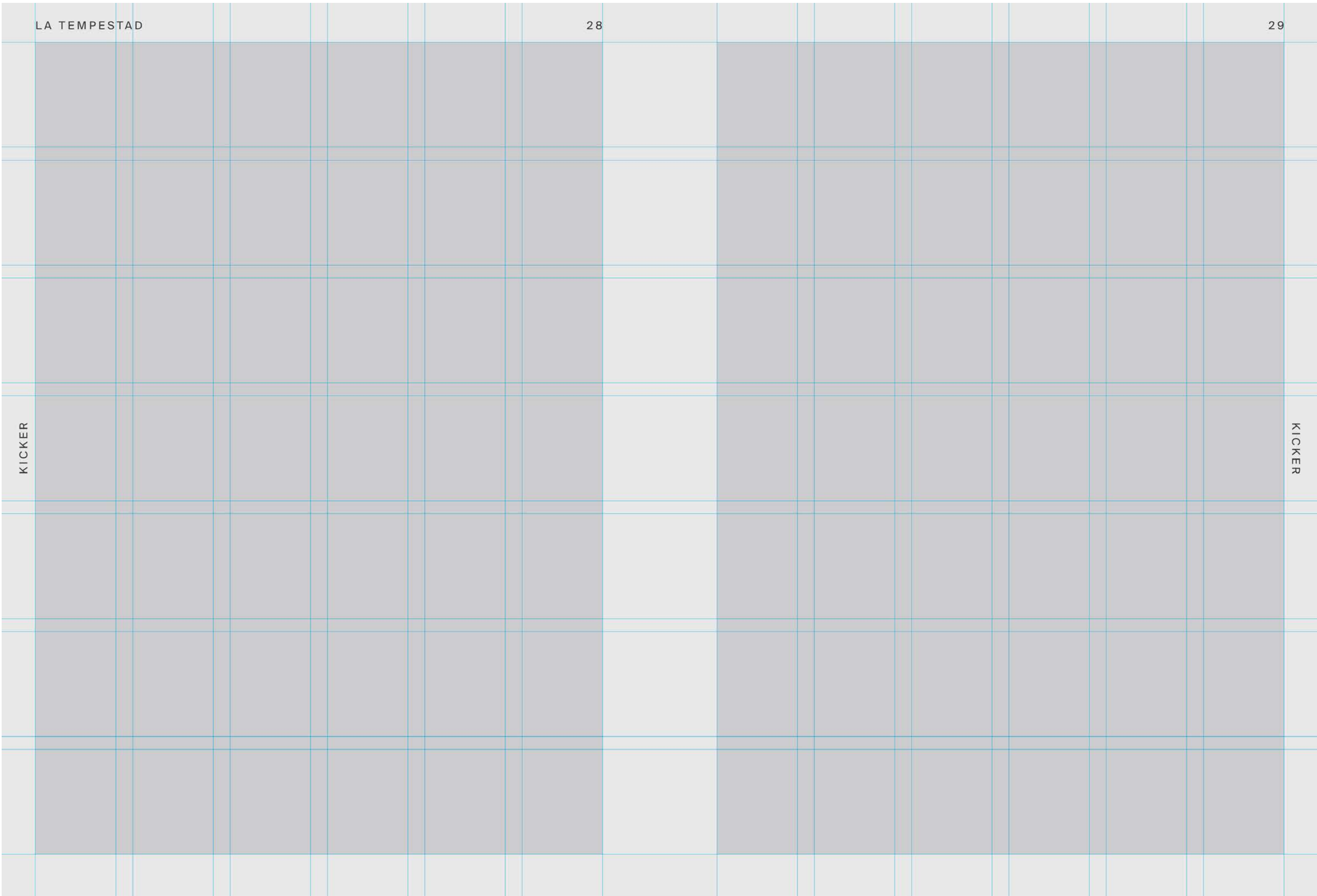
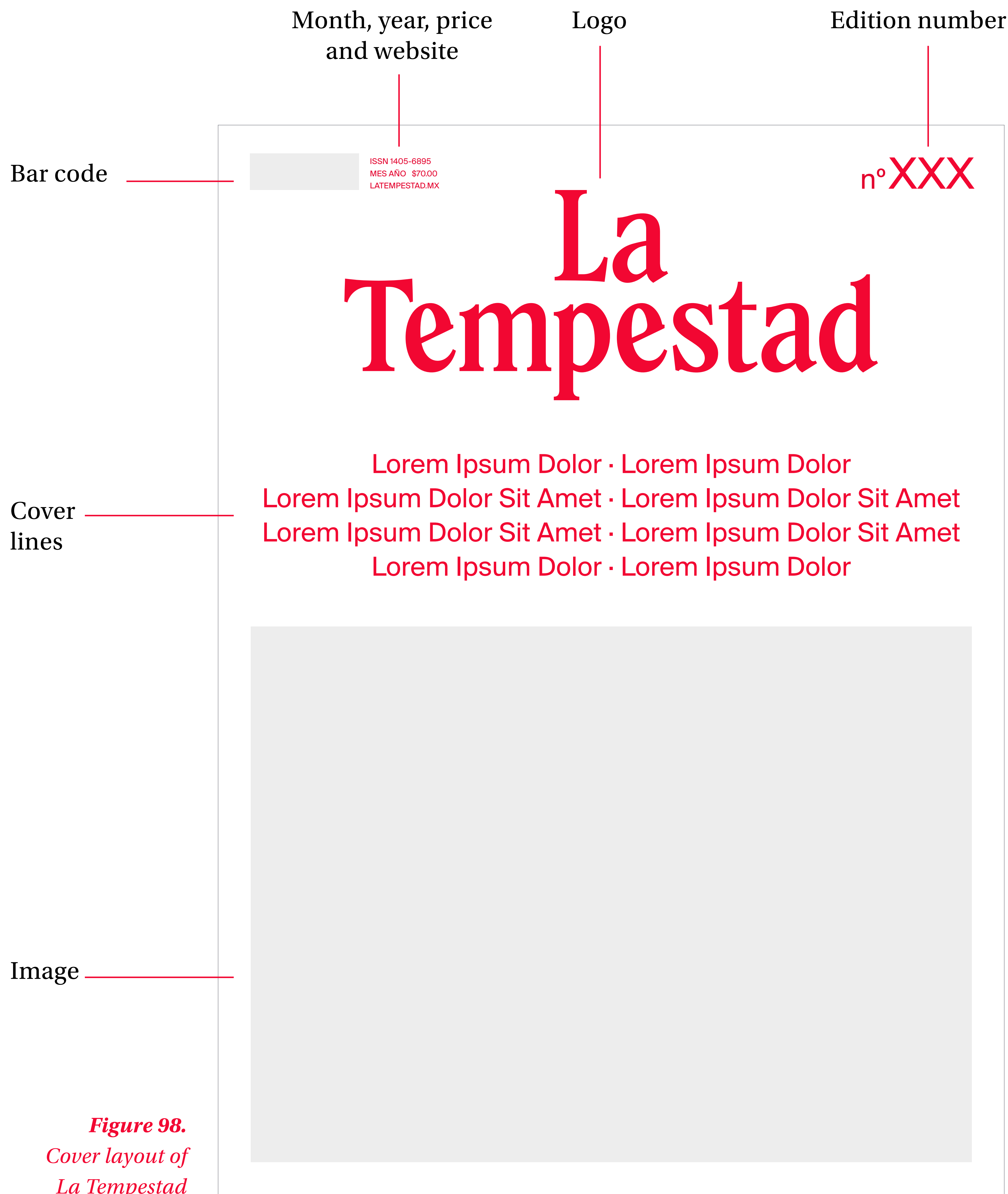


Figure 97.
La Tempestad
Grid

Cover



Structure

The magazine is divided into three main sections. The first section is called ‘La menudencia’; it includes news, object descriptions, infographics, artist information, or an exhibition review. In this section, the texts are short and are generally accompanied by some images that illustrate the article.

In terms of design, titles and body copy are displayed in their sans serif font: Suisse B.P. Int’l. Below the title, it shows the kicker that indicates what kind of text it is.



Figure 99. Layout for ‘La Menudencia’ - La Tempestad

The second section, called ‘La conversación,’ contains longer texts that invite the reader to understand the artist’s work throughout their voice. It aims to open the space for the readers’ thinking with essays, interviews, chronicles, and narratives.

With the longer texts, the section becomes more attractive both in content and visually. In this case, the body copy is presented in serif typography, which is considered the right choice for long readings. On the other hand, titles and pull quotes are presented with their iconic type: Saol Text Book. The lead-in is displayed with the Suisse B.P. Int’ l type.



Figure 100. Layout for ‘La Conversación’ - La Tempestad

‘La Crítica’ is the third and last section of the magazine. In this section, a critical analysis is made on different cultural expressions that may include exhibitions, books, films, series, essays, and albums.

In the physical magazine, this section is easily distinguished; their pages work with a background color that is related to the highlight color of the issue but in a lighter tone. Besides, these pages are presented in a different type of paper.



Figure 101. Layout for ‘La Crítica’ - La Tempestad

6.2 User Research

User research techniques are used in a project to have a better understanding of the users, define the user groups, test out their behavior on the app versions, and put their needs and frustrations in context.

6.2.1 Surveys

For user research, the survey technique was implemented in the project. Surveys are a series of questions that consist of mainly closed-end answers (multiple choice) and are used to identify patterns among a large number of people.

Surveys are useful when the project needs results in more quantitative terms; at this point, surveys were a great tool to gather information about preference more than actual performance.

This research technique was applied to one hundred Spanish-speaking people currently living in Mexico, that have access to some digital support and the internet. Additionally, all the people surveyed are over 16 years old and have at least a High School degree.

Within the demographic data that the survey showed, 75 of the 100 people who answered it, were women. If we talk about age, the two most representative groups were: people between 25 and 35 years old with 53% of responses and people between 16 and 25 years, with 22%. Additionally, it was considered vital to include the maximum studies data, where it was found that 66% of the respondents have a bachelor's degree, and 17.7% have a master's degree.

Following the demographic data of the respondents, we sought to answer the question of which devices they have access to. There following results were found:

130

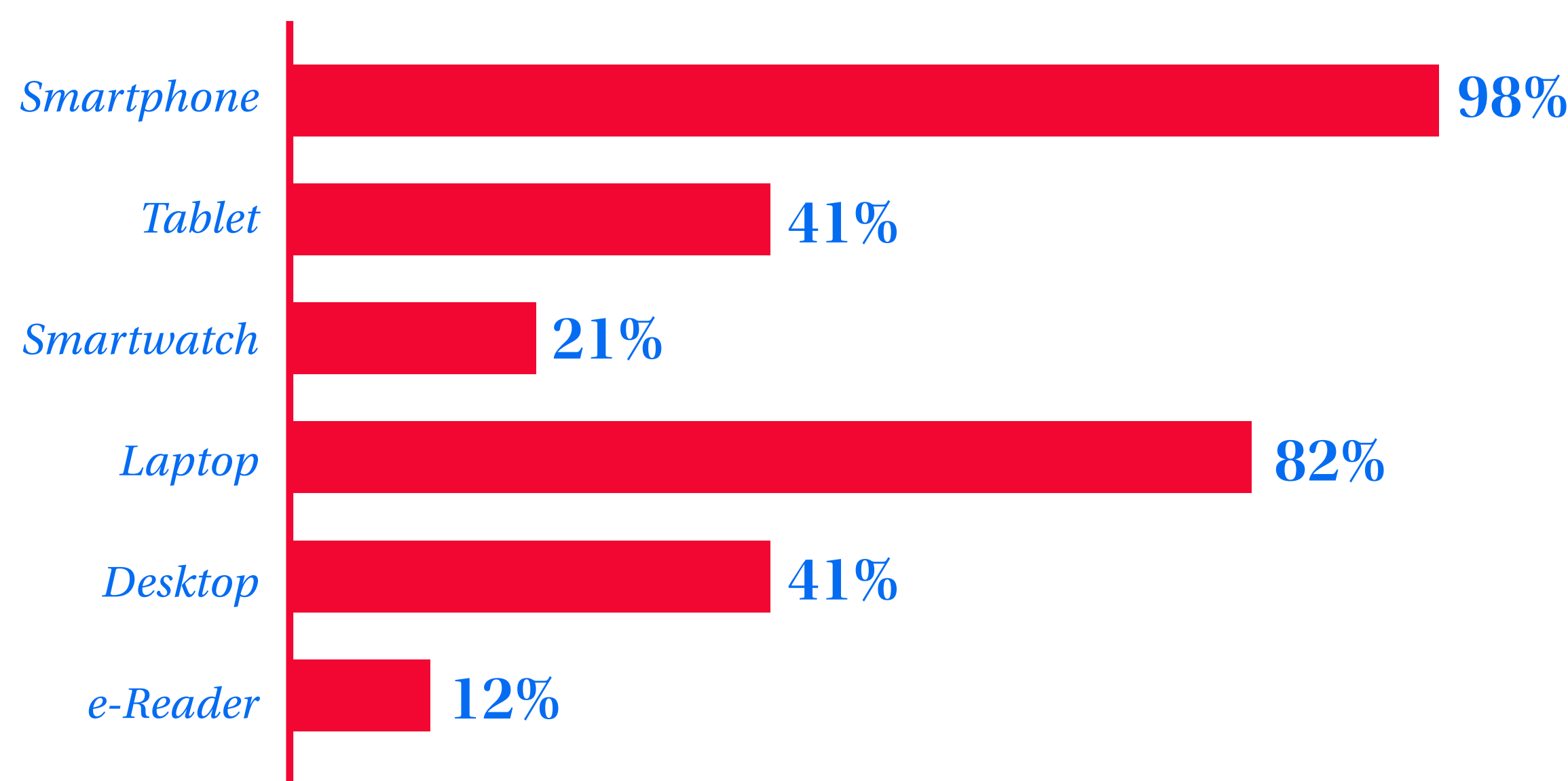


Figure 102. Which devices you have access to? - Graph

It was also found that the device they spend more time connected to is the smartphone. 42% of the respondents revealed that they spend more than 3 hours daily on this device. The second most common device is the laptop, where it was found that 26% of respondents also spend more than 3 hours a day.

Participants were also asked for what purpose they used these devices. To which they responded: (In this question participants were able to mark one or more answers).

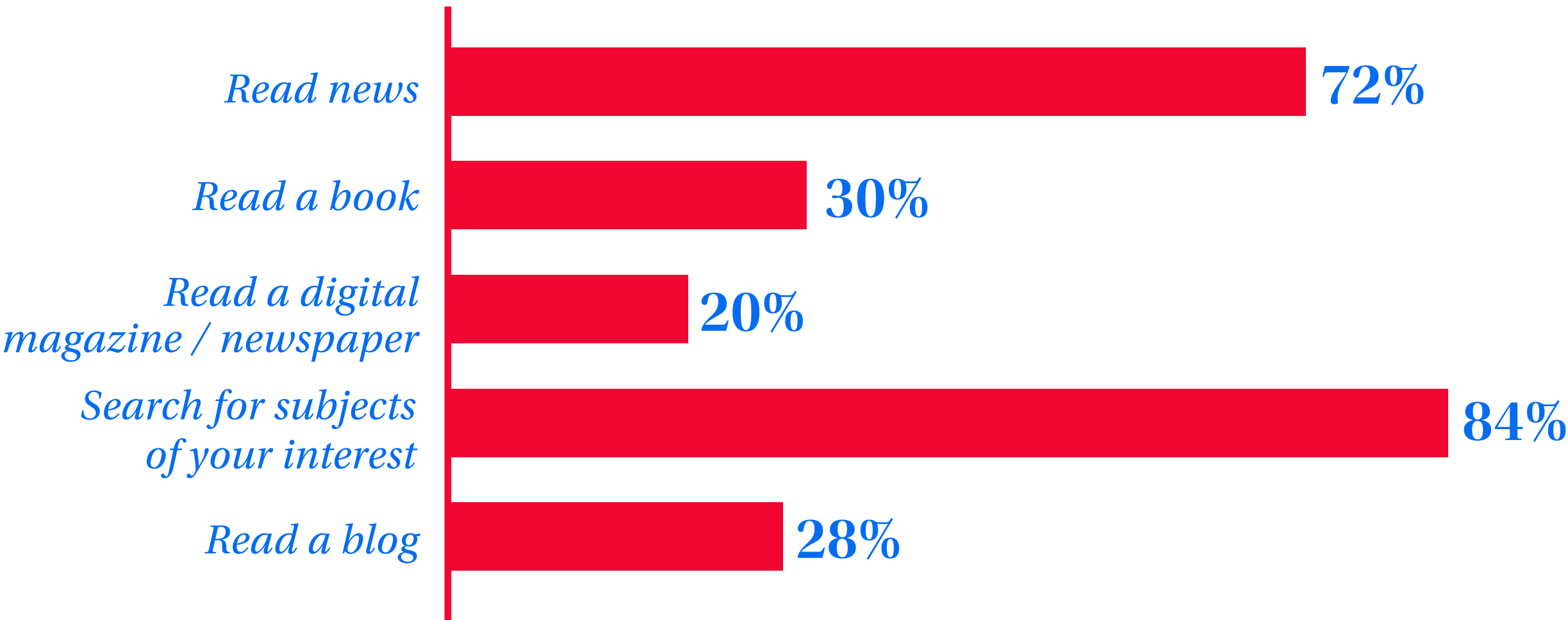


Figure 103. *What is the purpose of use? - Graph*

The survey also sought to obtain results on the reading habits in digital platforms. The data collected showed that 93 of 100 people read some material on a digital device, (considered an article on social media, a book, newspaper or digital magazine, as well as a blog or news).

Besides, respondents were asked about the device they usually use to read, the results were:

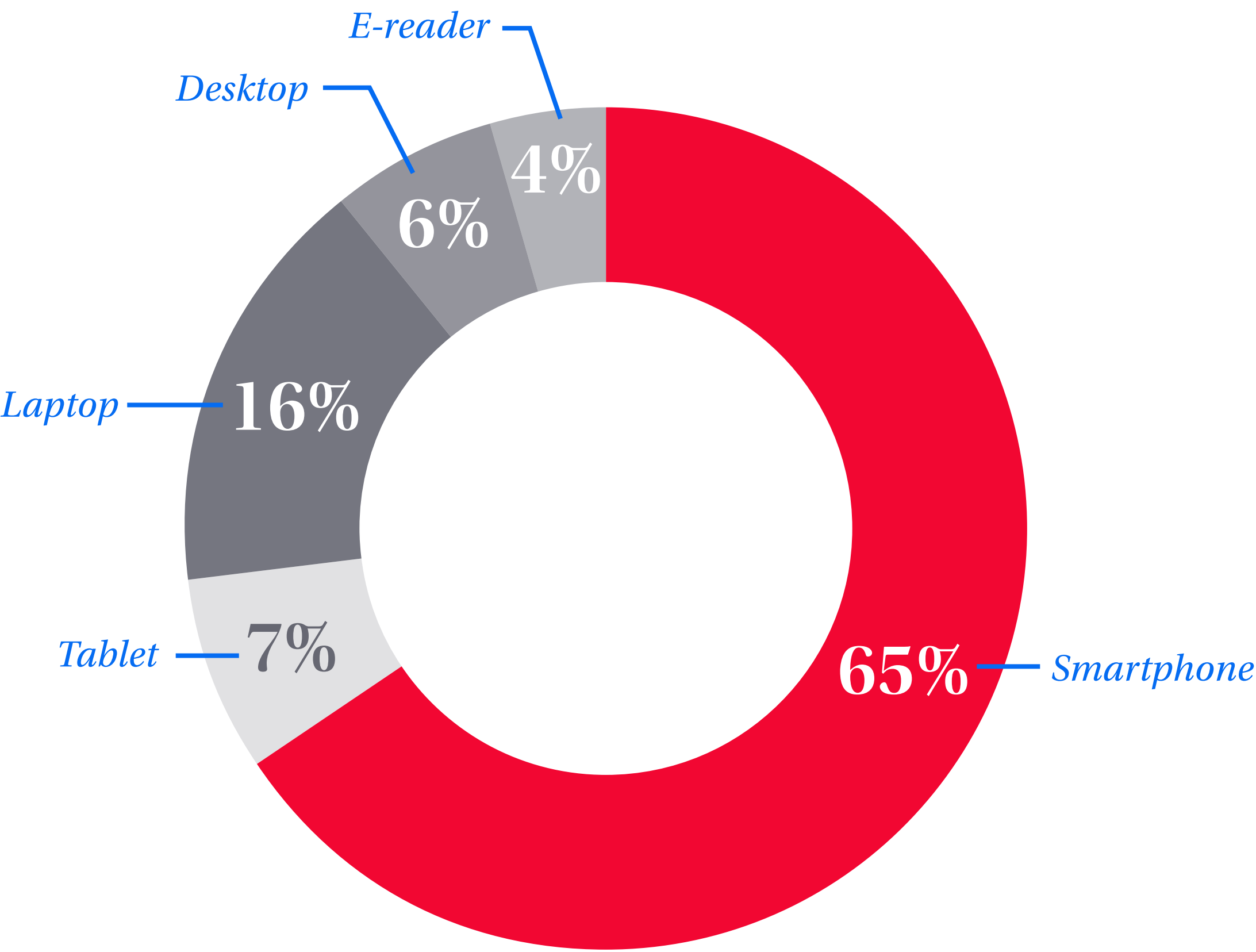


Figure 104. *Device used to read - Graph*

Among the most popular applications that respondents use for reading were the Social media apps (Facebook, Twitter, and Instagram) in the first place, followed by internet pages and thirdly newspapers or magazine apps, where 22 of 100 people said they commonly use them for their daily reading.

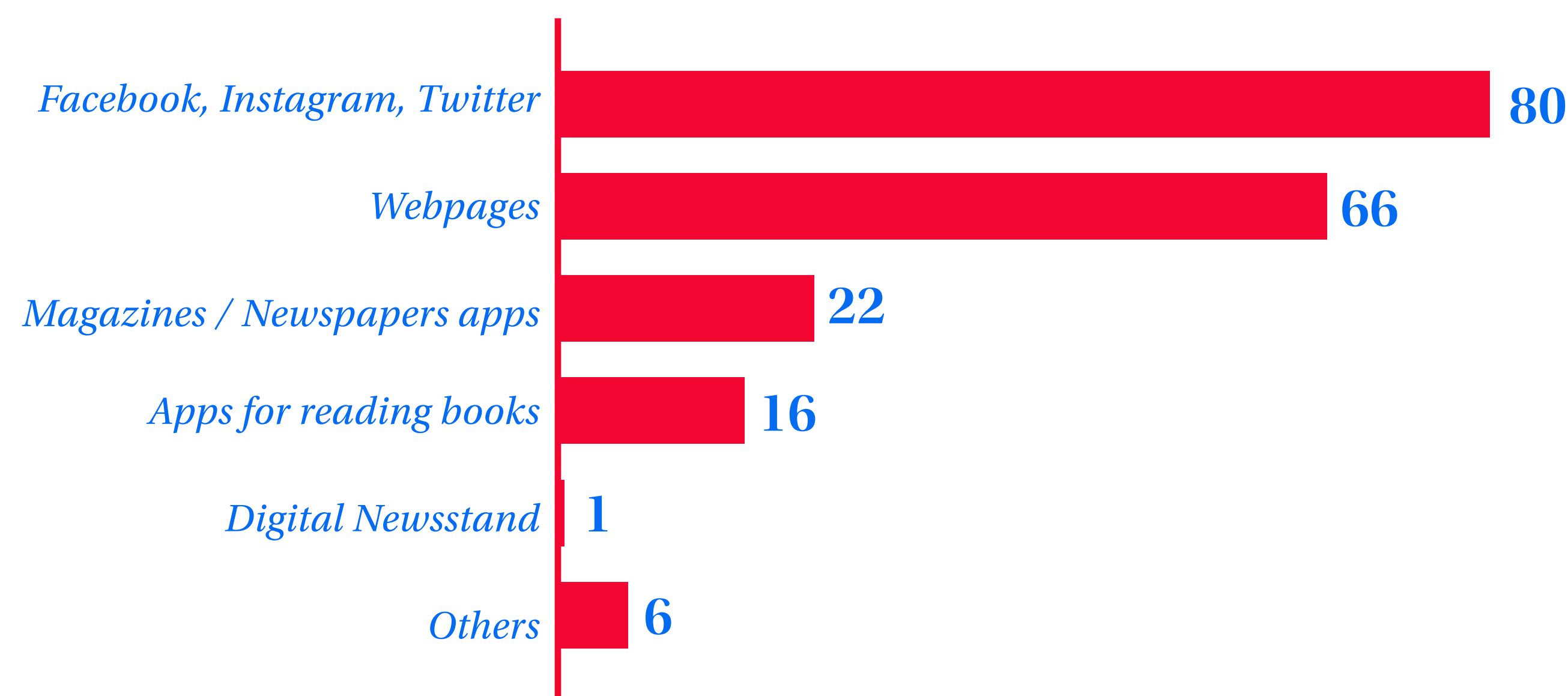


Figure 105. Popular apps for reading - Graph

To delve deeper into the subject, respondents were asked when they read articles from magazines or digital newspapers, where do they get the content ?, to which 71 people responded that the content is obtained through social networks.

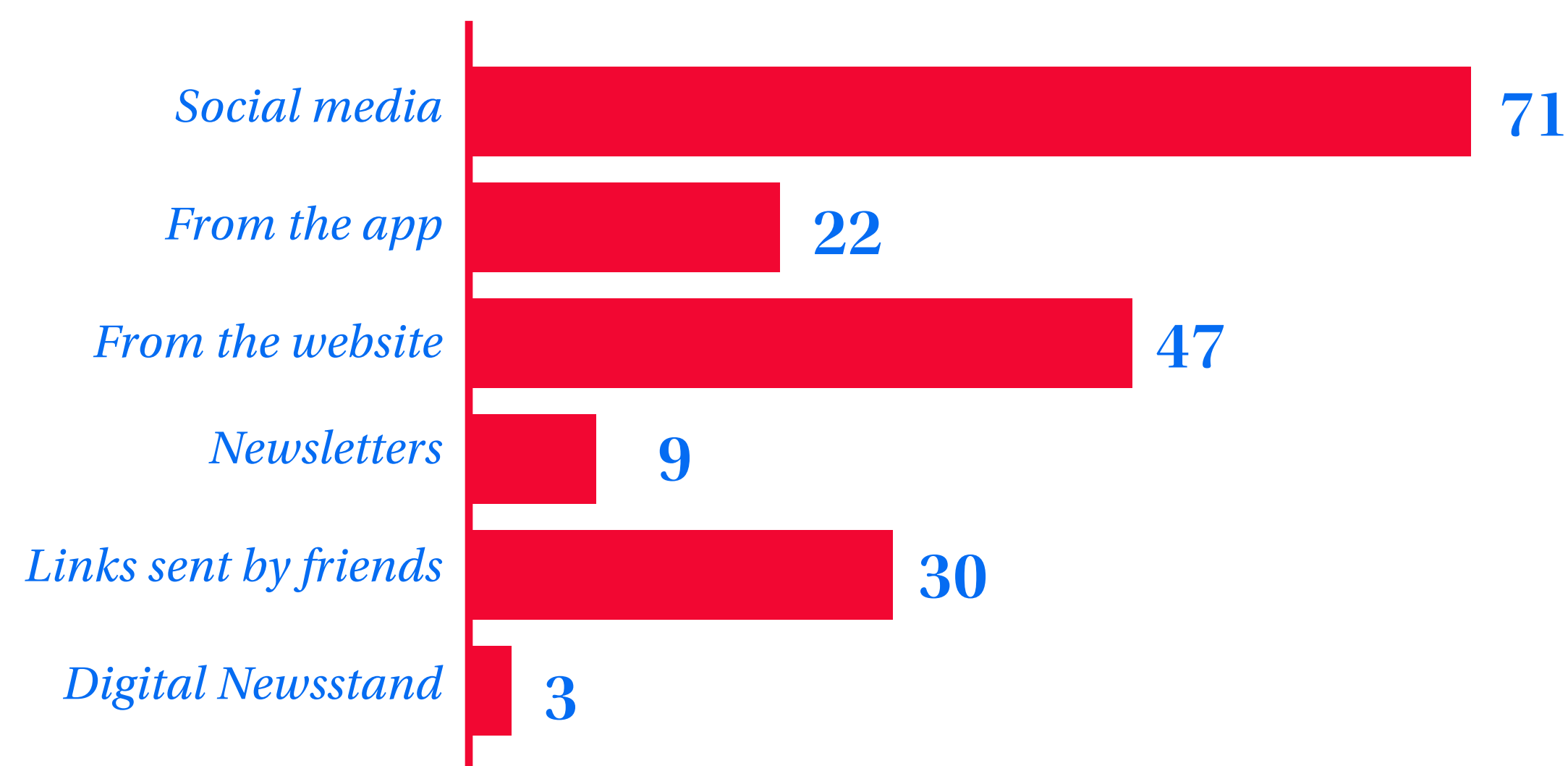


Figure 106. Where do you get the content? - Graph

The subjects that respondents usually read on digital platforms were indicated as the following:

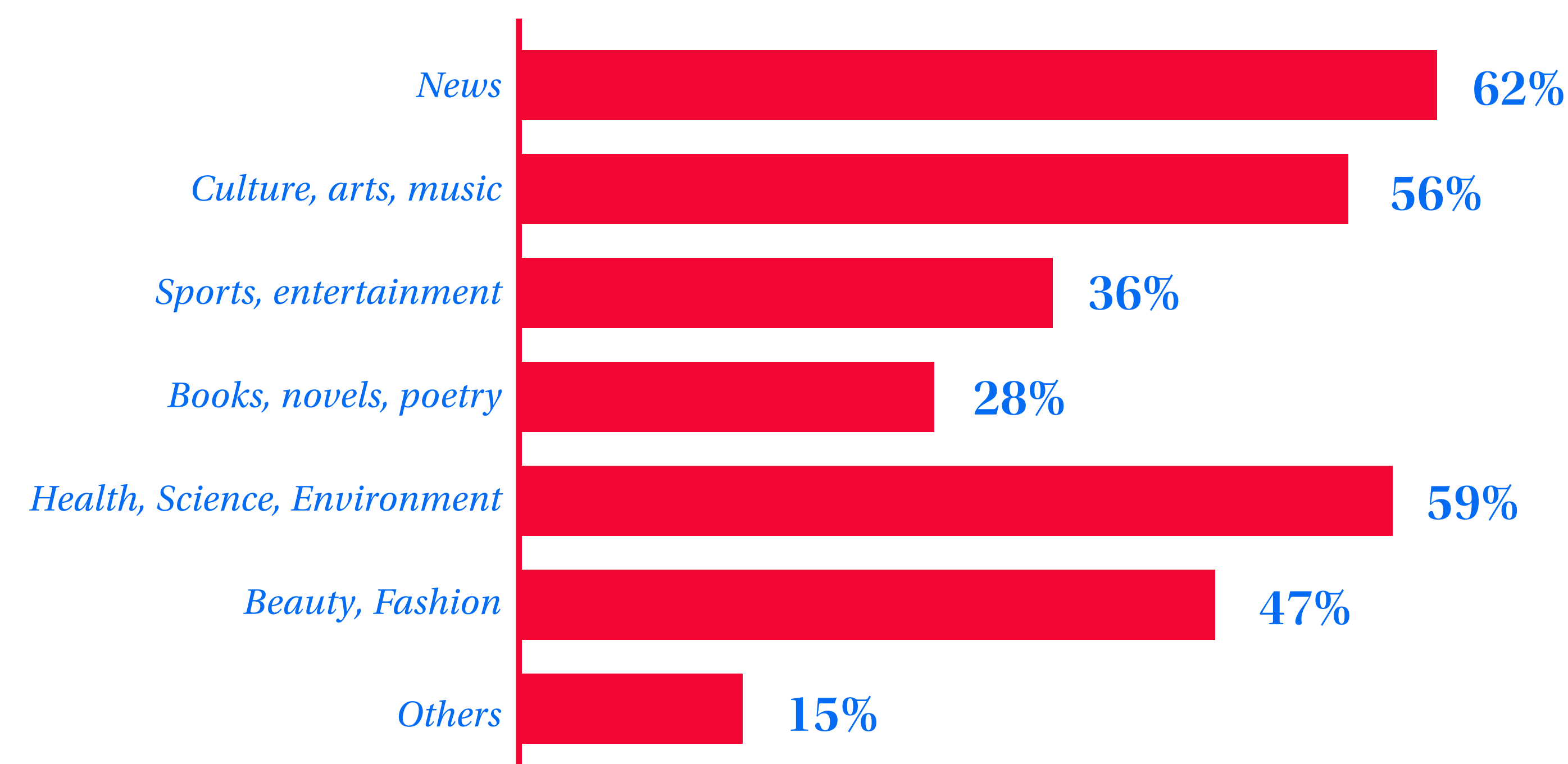


Figure 107. Reading subjects in digital platforms - Graph

In addition to the information obtained about the reading habits of the potential consumers of the digital magazine, the survey sought to understand how users interact with digital platforms, what difficulties they face when reading on screens, how they would like applications to be designed for its correct use and what they would like to find in a digital magazine.

47.3% of the people surveyed indicated that the main difficulty they find when reading on screens is that the design of the contents is not always adequate, namely small font, little contrast, and non-responsive pages.

33% said that their main difficulty is that at the time of reading, they are easily distracted by other applications, so they can not concentrate on their reading, which consequently is interrupted or terminated. The third group, with 18.7% indicated as the main difficulty the brightness of the screens.

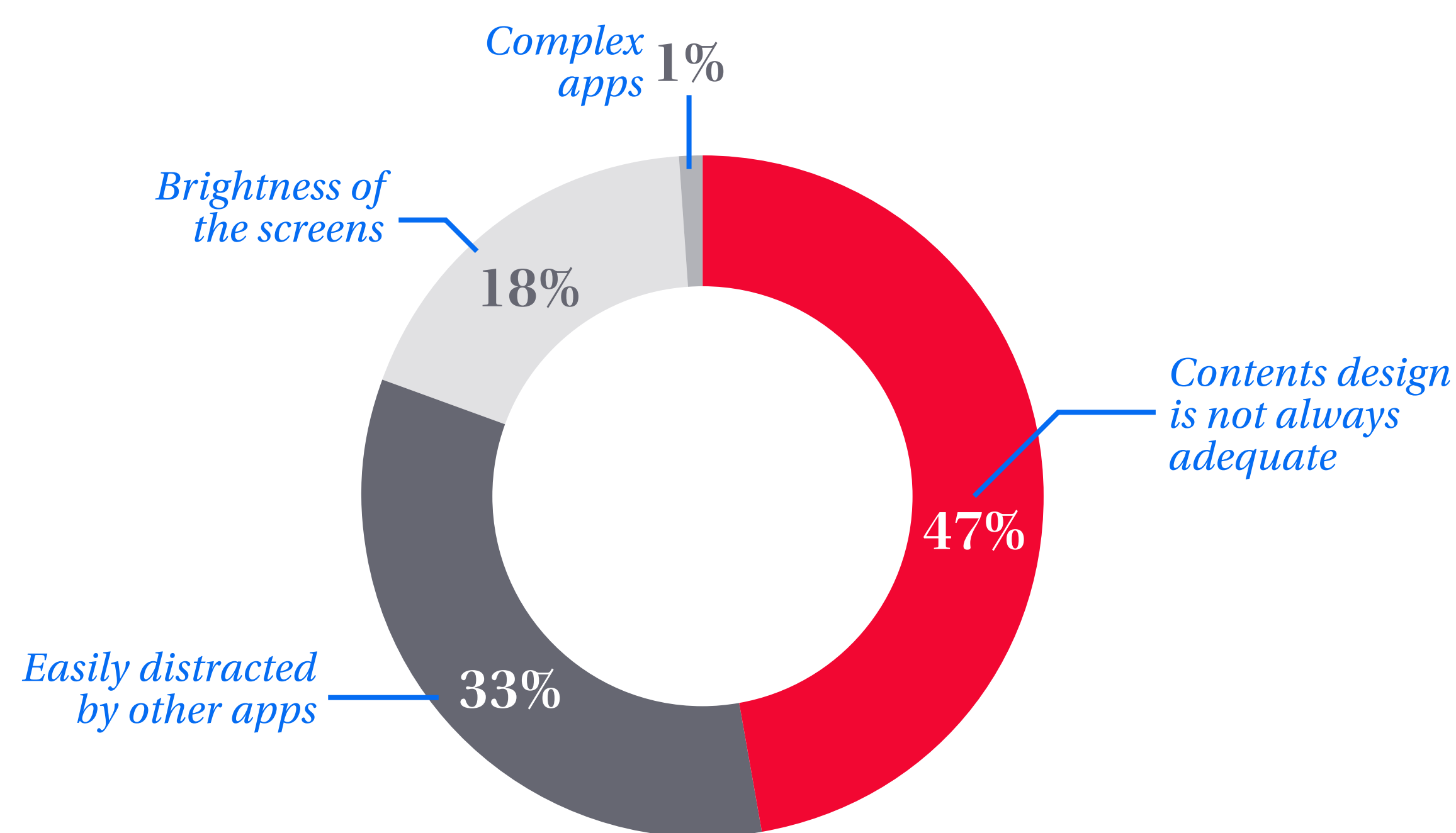


Figure 108. Difficulties while reading on screens- Graph

Additionally, the results showed that what they consider most important in a digital magazine is that the application is fast and easy to use, followed by the fact that is a free app, in third place the survey indicated that users consider important that the magazine shows interactive content such as audio, videos or animations, almost with the same amount of answers the respondents considered that magazine might show extra content to the printed version.

Also, it was found that what users consider to be of less importance to the application is that it shows a replica of the printed version.

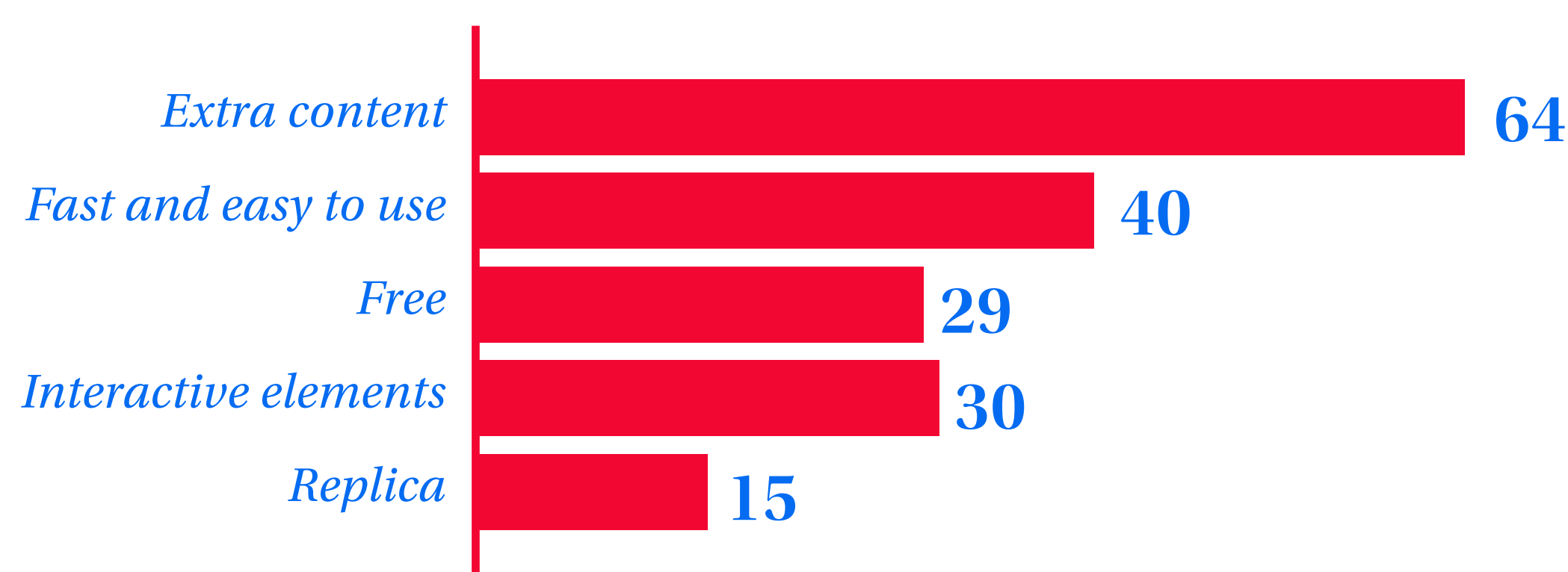


Figure 109. Most important features on a digital magazine - Graph

It was decided to include the question ‘how much would you be willing to pay for a monthly subscription to a digital magazine that contains the specifications mentioned above?’ In order to have an opinion about budgets and financing. (Amounts are in Mexican pesos)

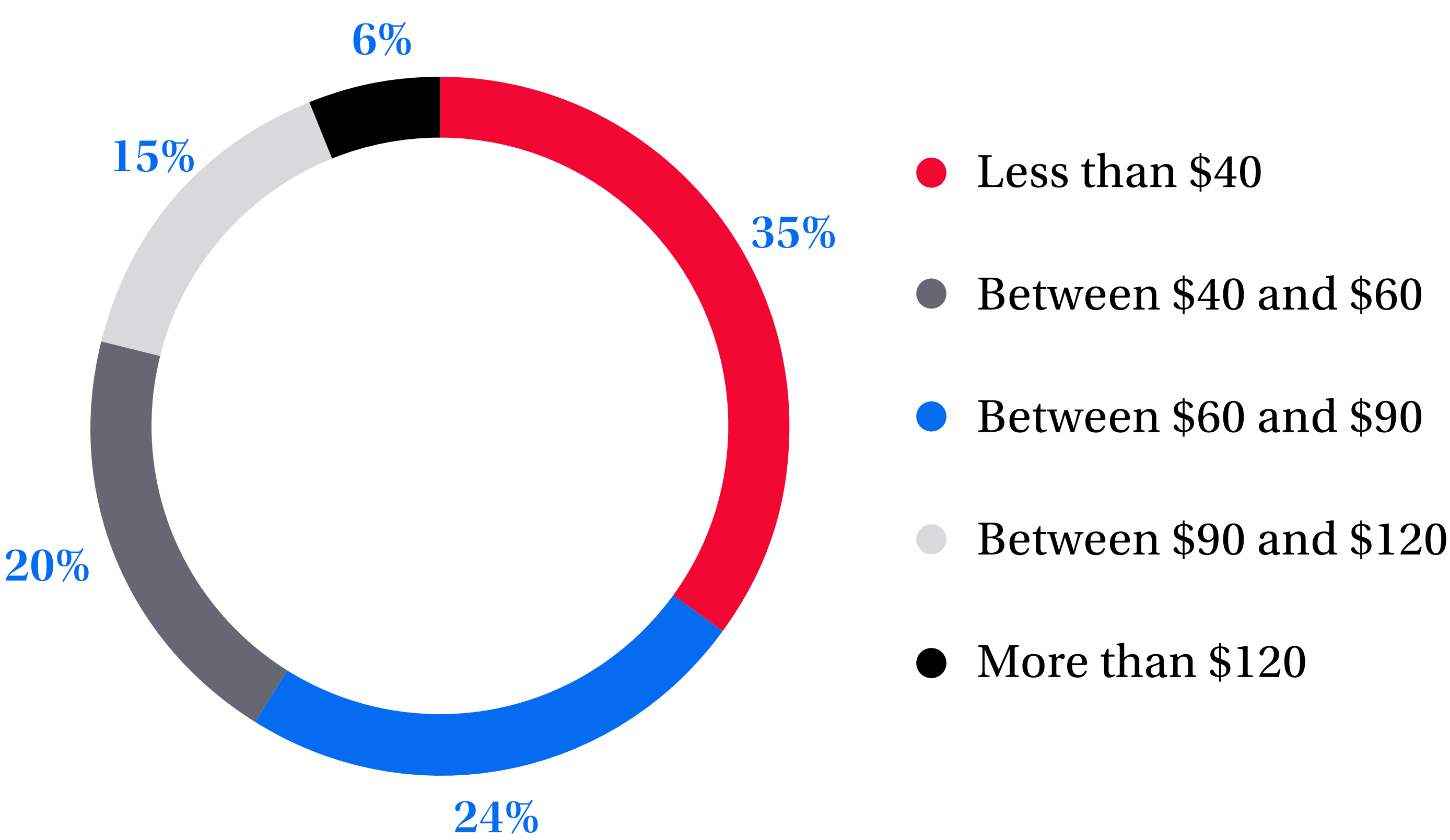


Figure 110. ‘How much would you be willing to pay?’ - Graph

At the end of the survey, participants were asked if they have any subscription to a digital magazine, to which only the 15.1% has.

6.2.2 Personas

In this part of the research, Personas were created to describe the potential users of the magazines. This tool provided insights into the ‘real behaviors’ of ‘real’ users. In this case, the information for Personas was sought through the behaviors in social networks and by talking directly with the team members of *La Tempestad*, who helped to describe the target public.

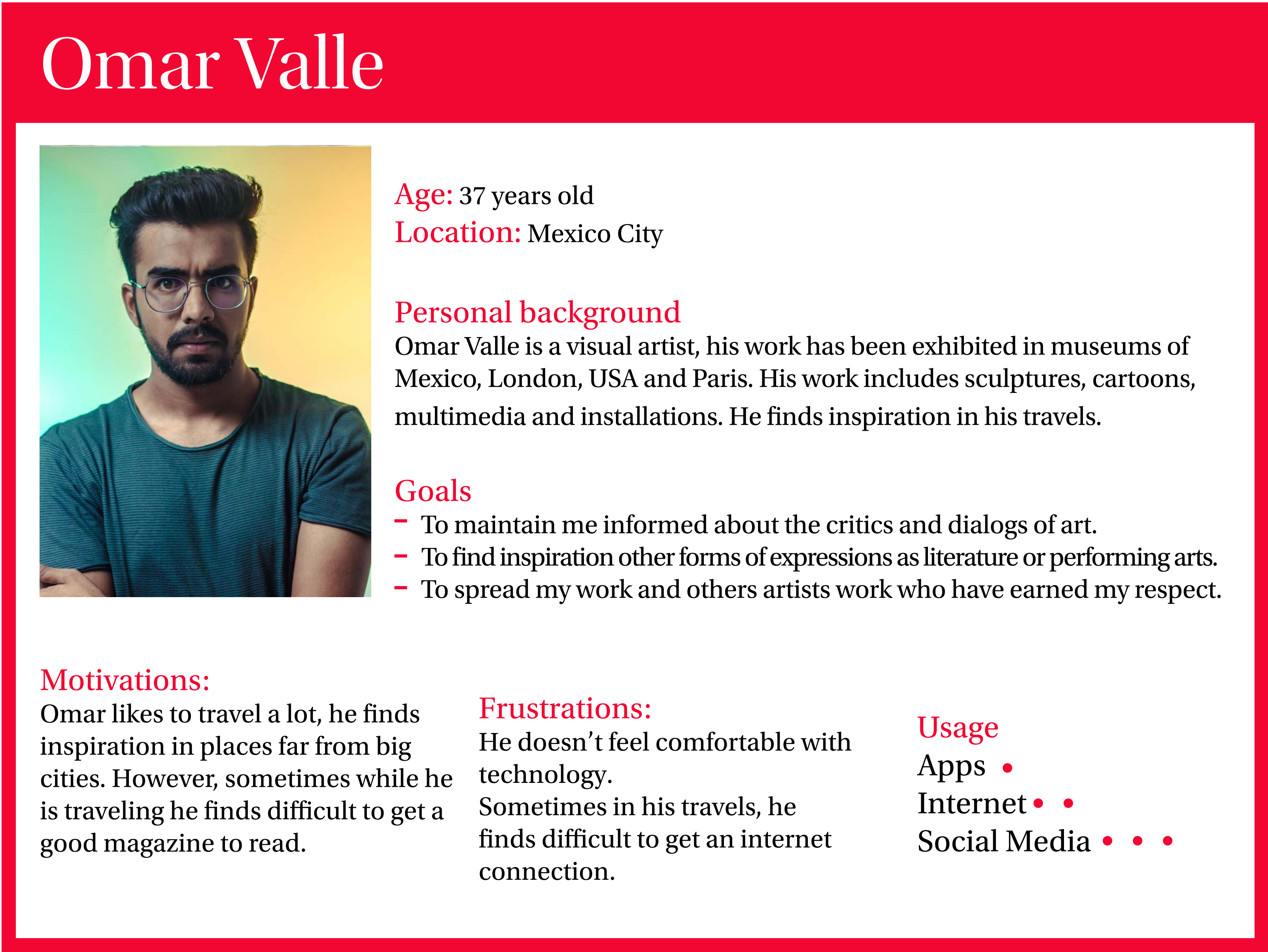


Figure 111.
Omar Valle,
Persona

Nicolas Morales



Age: 43 years old
Location: Mexico City

Personal background
Nicolás is a freelance writer and communicologist. He writes for various magazines and has a column in the newspaper ‘Reforma’. He has been married (Alondra) for five years. Nicolás has a bachelor’s degree in communication and journalism from the Universidad Nacional Autonoma de México (UNAM). He has been passionate about writing since he was 10.

- Goals**
- To maintain me informed about the critics and dialogs of art.
 - To find inspiration in other forms of expressions.
 - To spread my work and others artists work who have earned my respect.

Motivations:
Because of his work, Nicolás days are always different, but one thing they have in common is that he always uses public transport. He has discovered that he can use the time while he travels in a bus or in the metro to read quality content.

Frustrations:
He has not been able to get used to long screen readings. He believes that the physical magazine is an entire experience that can not be easily replaced.

Usage
Apps • •
Internet • • •
Social Media • • • •

Figure 112.
Nicolás Morales
Persona

Daniela Durán



Age: 28 years old
Location: Guadalajara, Jalisco

Personal background
Daniela currently studies her master’s degree in art history. She has a mid-time job at the Sacred Art museum of Guadalajara. She works as an archivist and she is responsible for collections of items and records kept in the museum.

- Goals**
- To know more about emerging artists
 - To be informed of the country’s cultural events.
 - To take advantage of the time spent on the smartphone reading some quality content.

Motivations:
Daniela studies and work, consequently she doesn’t have a lot of free time. However, during her day she may spend 2 to 3 hours on her smartphone. She wants to take advantage of that free time to discover new emerging artists.

Frustrations:
She does not have a lot of free time. She likes the paper sensation and how it smells.

Usage
Apps • • •
Internet • • • •
Social Media • • • •

Figure 113.
Daniela Duran,
Persona

6.3 Design

At this point in the research, it was already understood what users are looking in a magazine app and based on the surveys made; it was decided that the app is going to be designed for mobile devices.

Additionally, since the design differs from one operating system to another, (a design that works perfectly for an iPhone will not work for in an Android) it was decided to work with iOS, since the target audience is considered as people with medium to high education level, consequently are people that have access to devices such as the iPhone or iPad.

The design process is divided into four stages, which were developed in the following order: Site map, Task diagrams, Wireframes, and Visual Design.

6.3.1 Site map

A site map is considered a tool that helps to identify the structure that the project is going to follow; besides, the site maps show hierarchies and connections, which will help in understanding how and where the content is located.

It was sought that the application was as simple as possible, with easy access to the contents of the magazine and responding to the magazine needs.

Different site maps were developed according to the stages of the project; in this section, the final site map of the application will be presented.

The first screen shows the welcome screen, included to reinforce the graphic communication of the magazine.

137

After that, the user will be taken to the Home / Library screen, where he or she could navigate through the previous editions of the magazine.

The second screen is where the user can visualize the magazine recommendations, search by category, or explore the last issues. The third screen is the Agenda, where the user can find events near his location. The fourth screen is where the articles or events that the user saves are located. The last screen corresponds to the Users Profile, where he will have the possibility to Log In, Subscribe, explore more with a F.A.Q section, and consult the Privacy Policy and Terms of Use.

The magazine cover will take the user inside the magazines' contents, where he will be able to navigate through the pages or by the contents page. In every article, the user can navigate through the magazine, go back to the library and save or share the content.

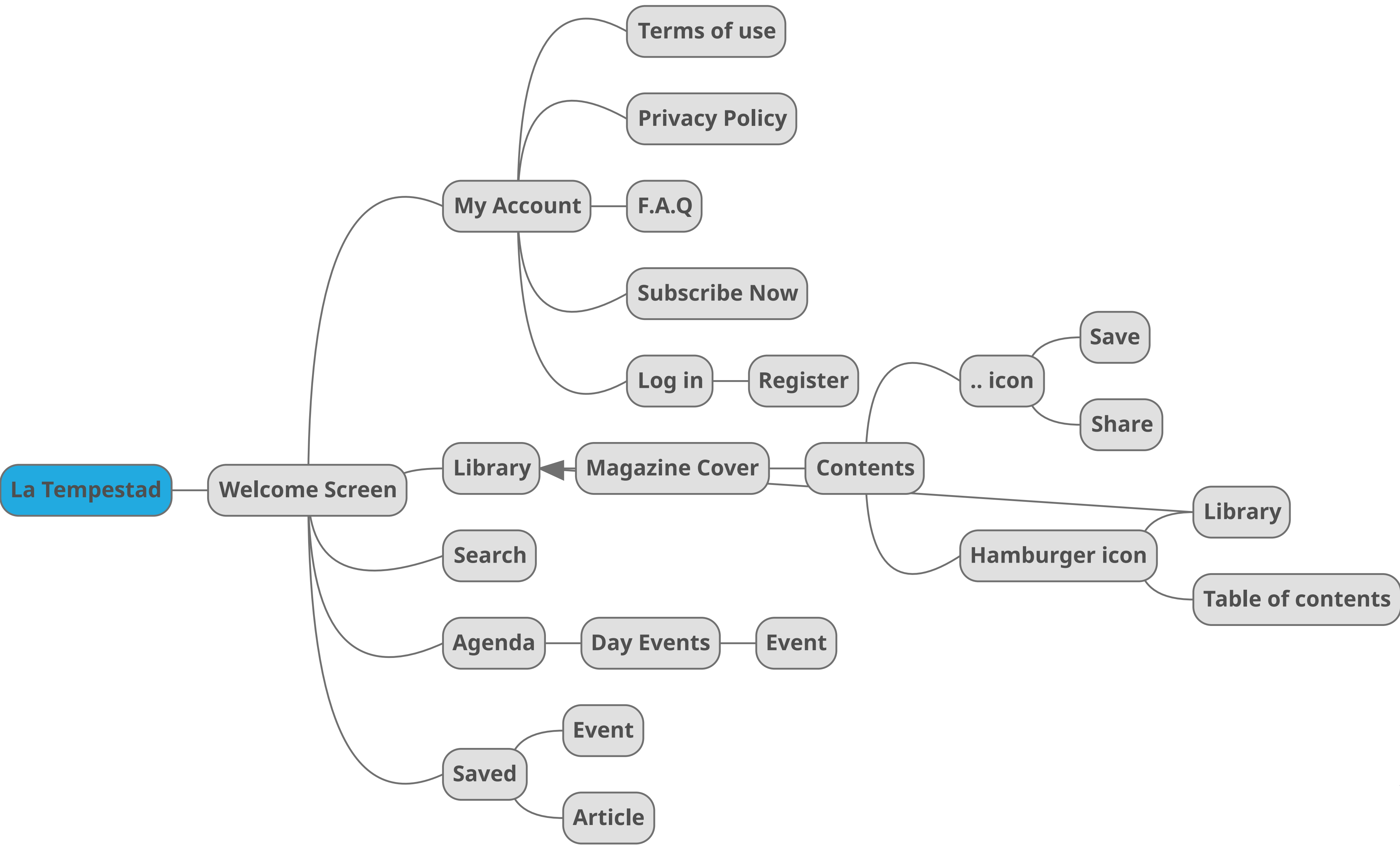


Figure 114. Site map for La Tempestad app

6.3.2 Task flows

The second stage consisted of creating the task flows for the app. Task flows take sitemaps a step further by identifying the various courses of actions that a user may traverse within a section of the site. Additionally, it is a tool that draws the connections to error states, content, or page views based on decision points throughout the process.

This tool was developed based on the Visual Vocabulary by James Garret, which is described in Chapter 4. In Figure 114, the task flow shows every page that is going to be included in the app and how it is pretended that the users navigate through them. Additionally, it shows the variables, conditions, and decisive points that a user might face while navigating.

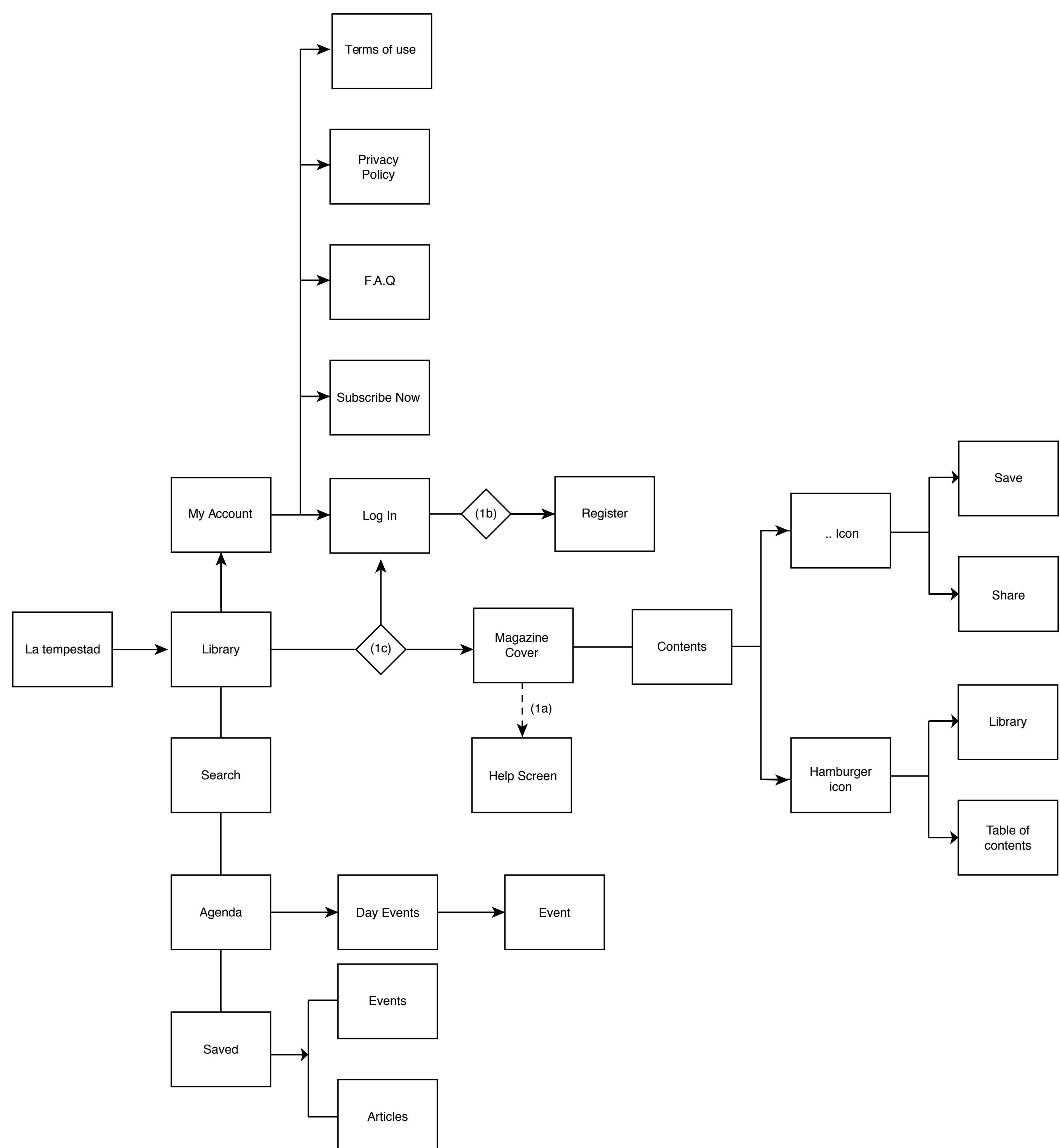


Figure 115. Task Flow for
La Tempestad app

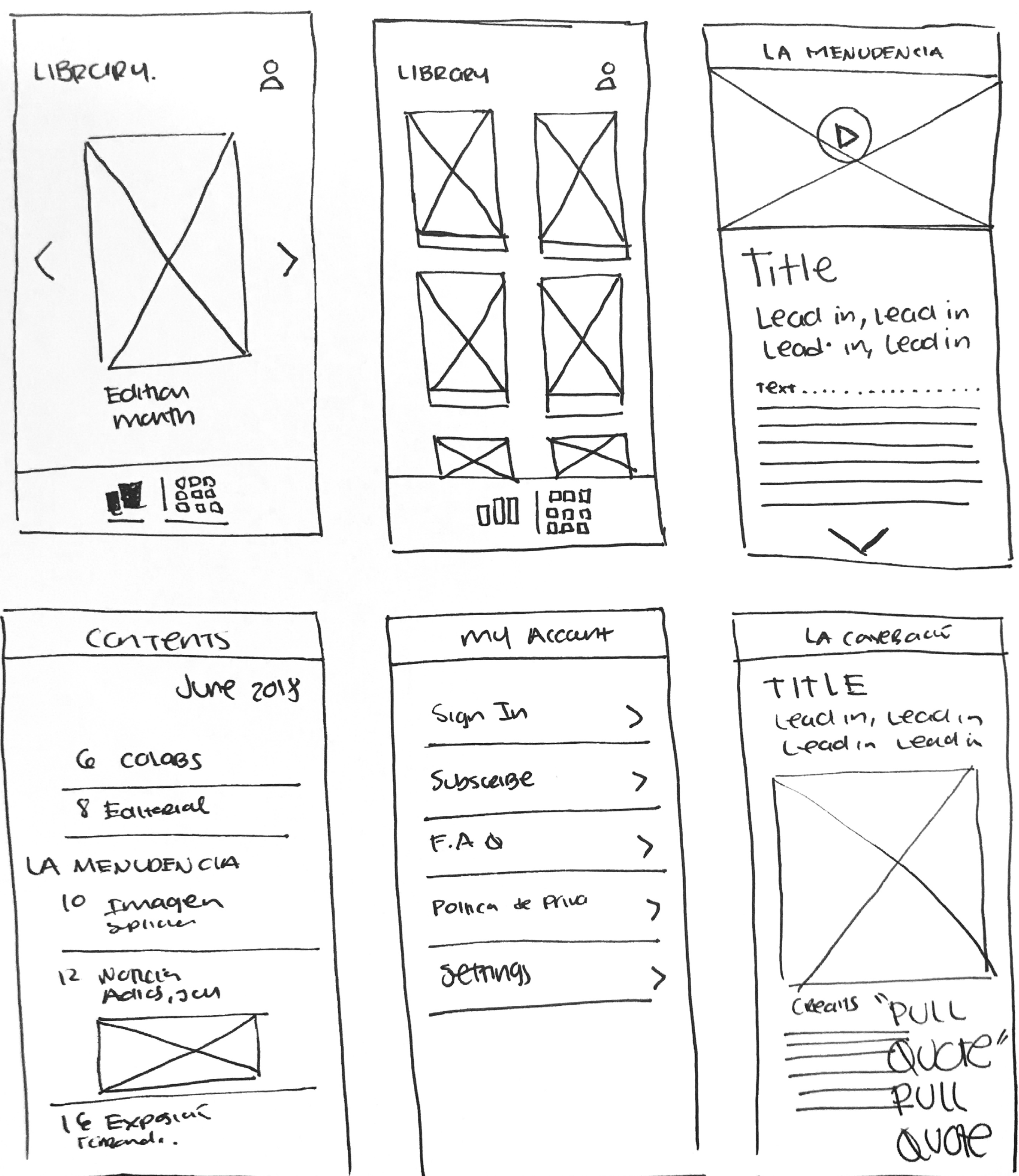
- (1a) If it is the first time that the user uses the app, it will display a help screen.
(1b) If the log In its successful return to My Account. If users do not have an account, it will display a registration screen.
(1c) If the user is logged in and subscribed, it will display the magazine cover. If the user is not logged in or subscribed, it will return to the login Screen.

6.3.3 Wireframing

After analyzing the architecture of information and the task flow, the next step was to develop the first sketches. In this phase, the app was limited to showing only the contents of the printed editions with the right layout for the iPhone screen. It was intended that the application be very simple and easy to use and that users could interact through videos or links with the content.

At this stage, the Home screen showed a content carousel with the magazine covers. In the tab bar, two icons were displayed one referred the carousel, and the other referred to a grid so that the users might visualize the covers in a carousel or a grid form.

Other sketches were made for the magazine articles in order to understand how images and text could be displayed on a narrow screen as is the iPhone's.



140

Figure 116.
Wireframing sketches

In the second phase of the low quality wireframing it was considered to add more features to the app, not to be limited only to the printed edition designed for screens but to be experienced as an app that interacts with their readers in other ways. Consequently, it was decided to add three more buttons.

The search button was initially thought of as a button that will show a pop-up window where the user could search the magazine's editions by month and year.

The Agenda, adding this screen was a decision made after analyzing in detail which information does the magazine shares on social networks and their website. As being a magazine that stands out for the cultural expression, it was found out that one of the most popular posts on Instagram and their webpage was about cultural events that happen mostly in Mexico City. Besides, it was also significant because sometimes within the printed edition they include some exhibitions or events that are happening in the months' issue, so adding this screen will add an extra to the app; readers will be able to share and save cultural events inside the app.

The third button added is Bookmarks or save where users can visualize what articles or events they have saved to read later.

In this phase, it was also determined that the cover lines in the cover design would be entry points to their articles. Additionally, for better navigation, it was thought that the contents page should appear right next to the cover, so the reader would have the opportunity to choose between navigating the magazine in the order that is presented or skip directly to the article of interest.

141

While developing the low-quality wireframes elements of the visual system were not defined yet. However, other factors such as the buttons, photos, icons, and typeface sizes were explored. The wireframes were developed for the interface and the magazine pages also. Within the magazine layout, in this phase, it was decided to include audios for the longer articles. Additionally, in some cases, these long articles include sections, so the article will have links that lead the reader to the different sections in the article.

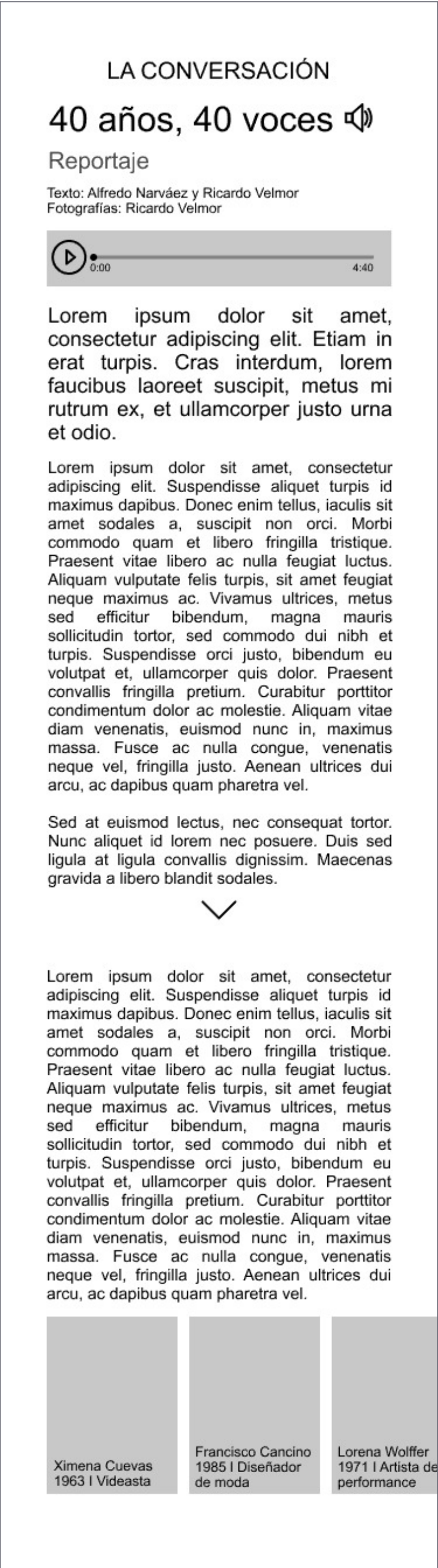
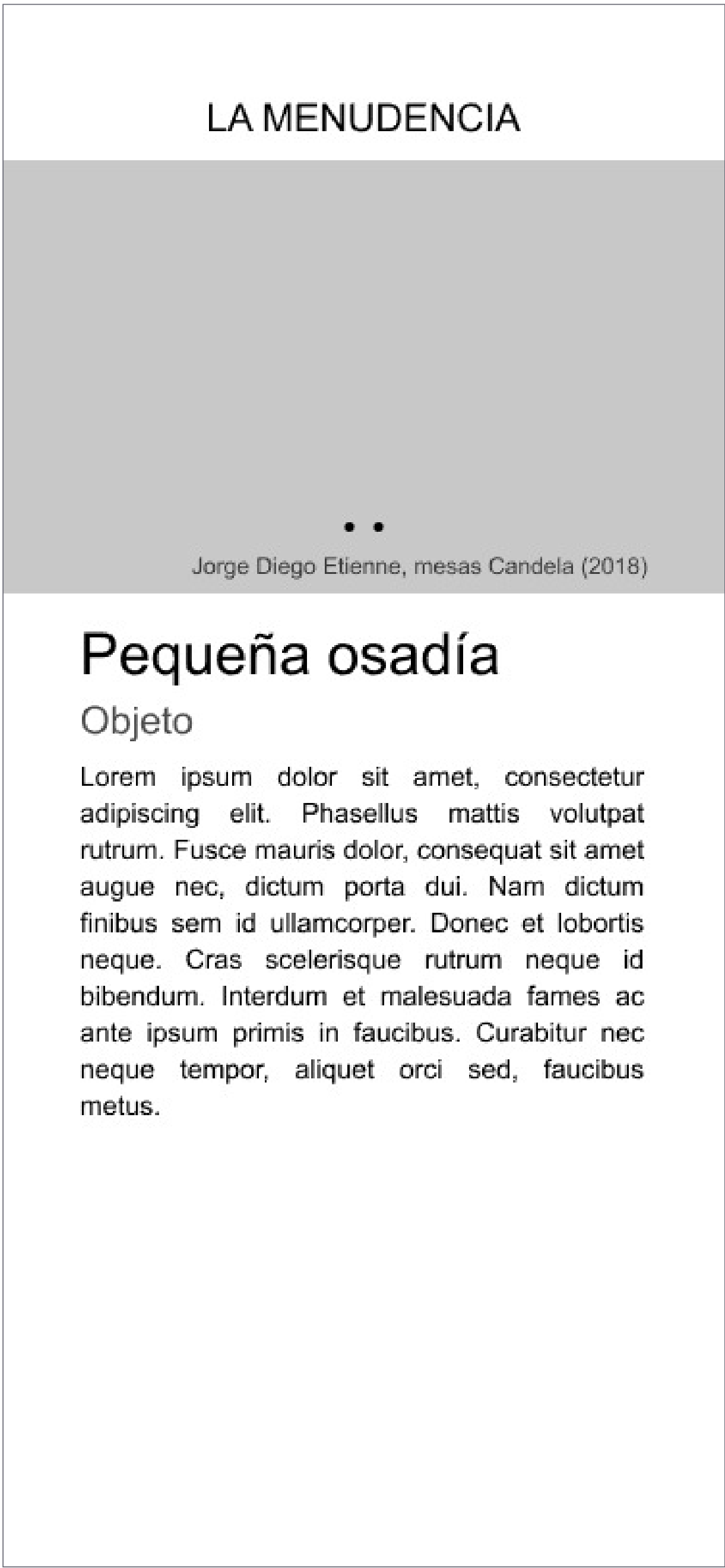
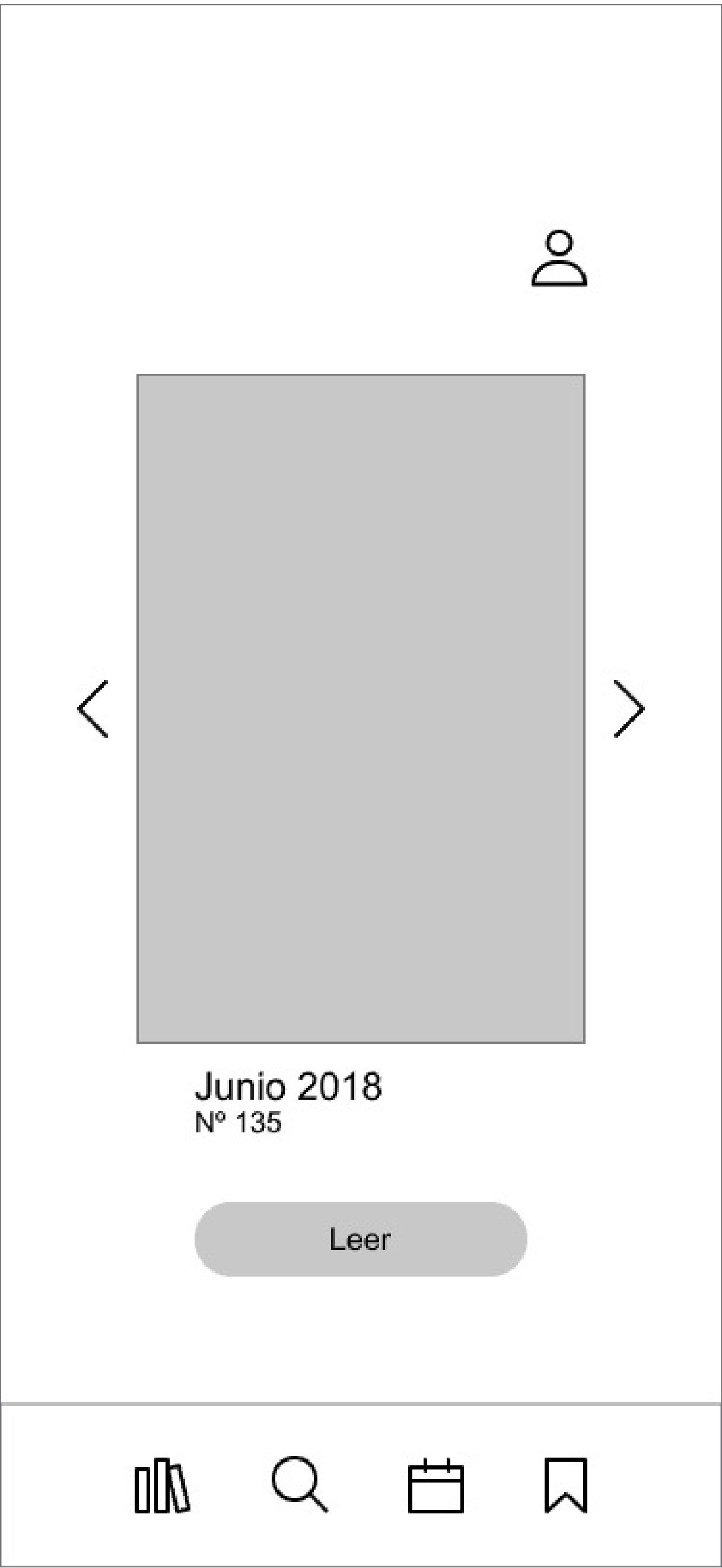


Figure 117. Low-Quality Wireframes

High-Quality Wireframes

On the third stage of design, the high-quality wireframes were designed. The layout was kept, and the elements of the visual system were defined.

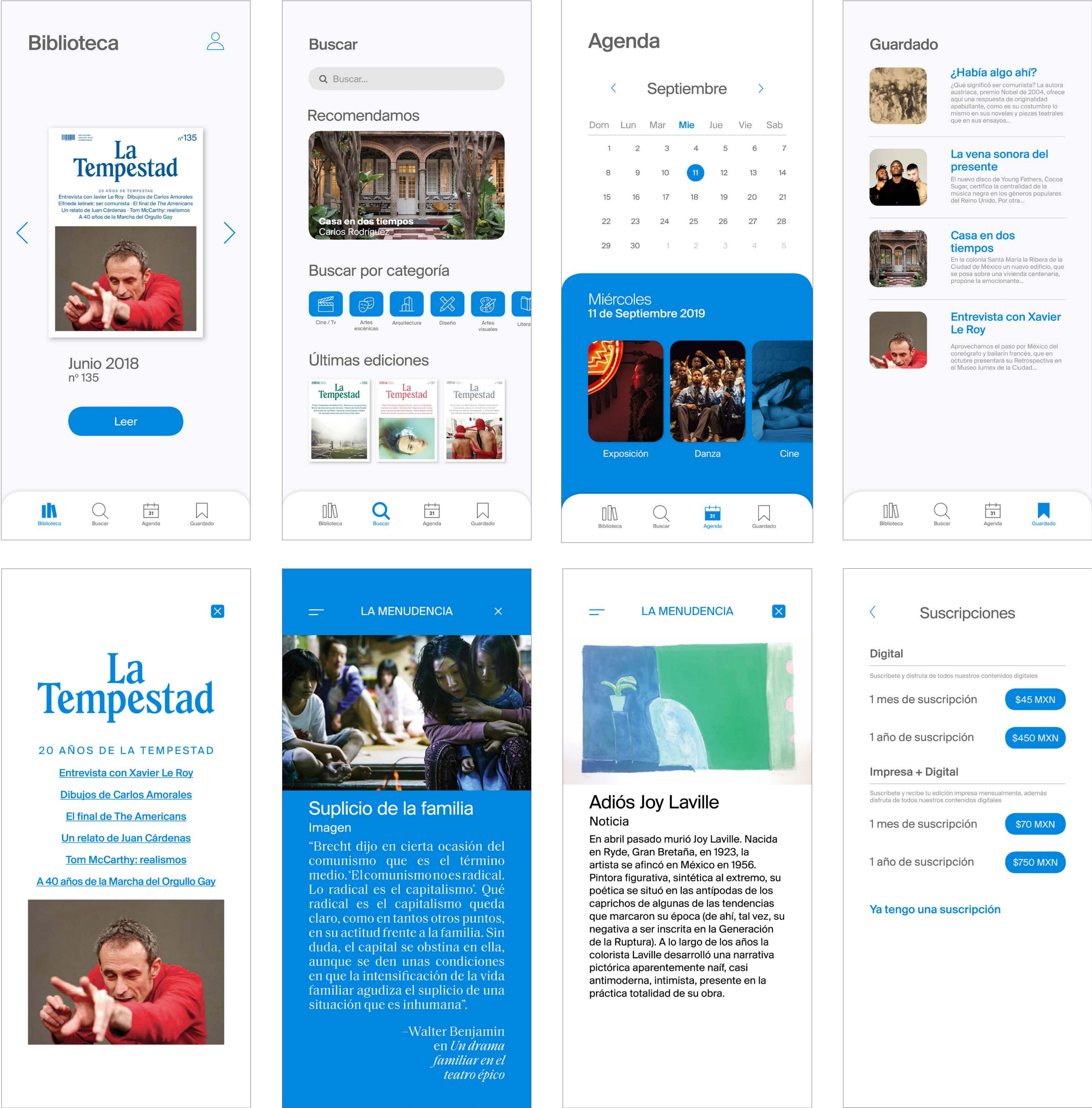


Figure 118. High-Quality Wireframes

6.3.4 Visual Design

The grid

A multicolumn grid was defined in order to control the layout structure, and achieve a consistent and organized design. A grid system also improves the quality of design, achieving effective hierarchy, alignment, and consistency in text, images, and other elements.

In a digital product, the grid is essential, since it improves the efficiency of the process for responsive design, which these days is considered as a necessity. Multiple screen sizes have forced designers to think in terms of dynamic grid systems, instead of fixed widths. Consequently, grids have helped to create a consistent experience across multiple devices with different screen sizes.

The grid consists of six columns, margins on both sides, top and bottom. In this case, the grid is set on a screen for the iPhone X. Values may vary according to the different screen sizes.

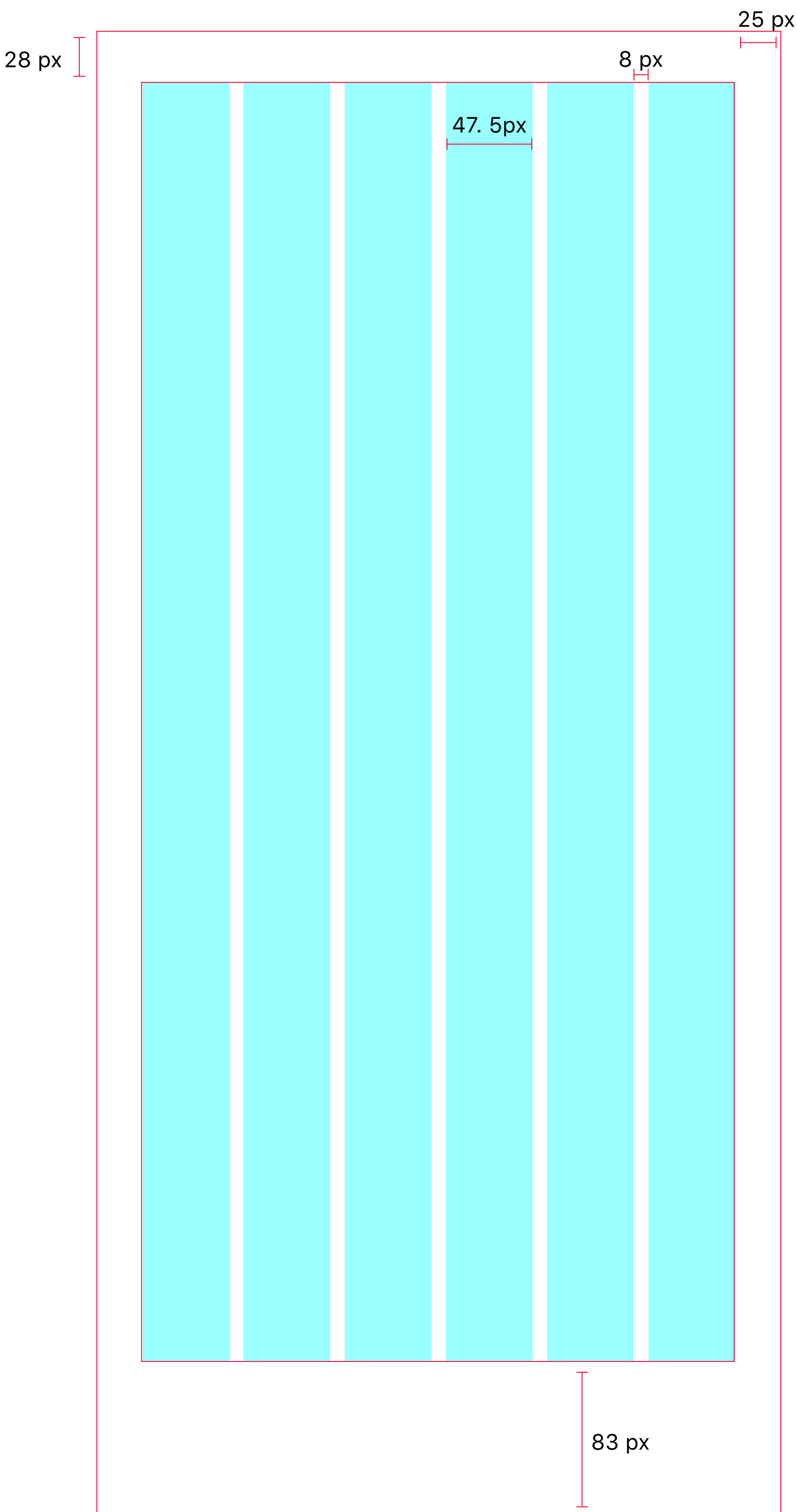


Figure 119. Grid for
La Tempestad app

For the vertical space guidance, a baseline grid was set. This grid is similar to writing on a ruled piece of paper; it ensures that the bottom of each line of text (its baseline) aligns with the vertical spacing, making this type of grid is an excellent typographic tool.

The baseline value was set as 12 pt; this value is based on the line-height of the body text.

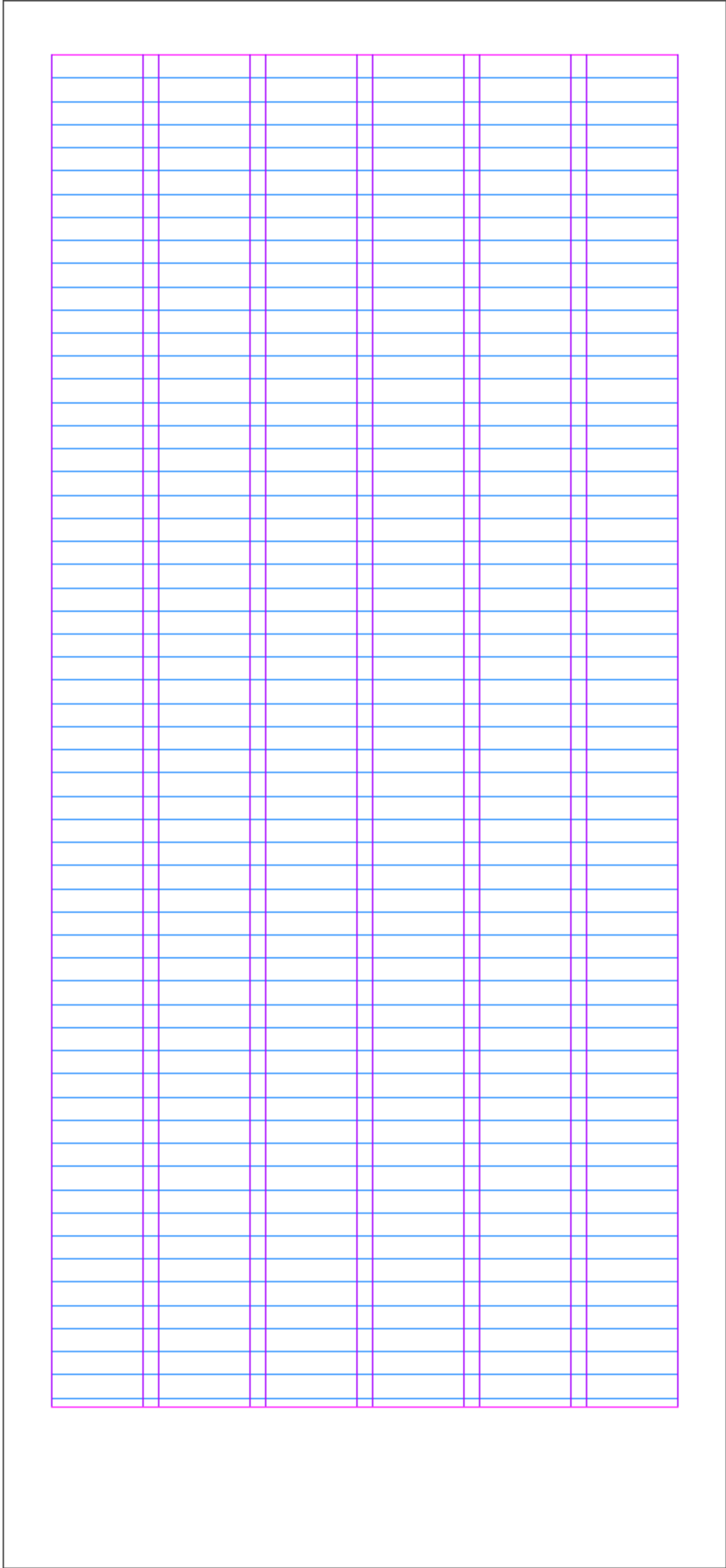


Figure 120.
Baseline Grid

Icons

Icons can be described as symbolic images satisfying particular needs of communication. Their main objective is to communicate an idea in a simple, bold, and friendly way, using metaphorical associations where the user associates the icon with a particular object or action. Icon design must follow the old principles of consistency, legibility, and clarity; they must be clear and intuitive; users should not have to analyze the icon to figure out what it represents.

The main benefit of using icons is the ability to replace or support the text. In an interface, icons can replace words and add some extra benefits as:

- The potential of multilingual perception
- Increase the speed of interactions
- Create a higher level of U.I. memorability
- Space-saving in layout
- Support for the design solutions

Therefore, a set of icons was designed in order to complement the visual language for the app. The set was designed to maintain a visual unity through lines weight, corners size, color palette, and the level of detailing. The style is outlined with the base stroke being 3px. Some of the icons have a filled version.



Figure 121.
Icon design

Typography

The typeface management was divided into two: Interface and magazine.

For the interface the San Francisco (S.F.) typeface was utilized since it is optimized to give the text unmatched legibility, clarity, and consistency; moreover, it is the system typography in iOS.

The principle of hierarchy in typography was applied based on its size, weight, and color.

Text styles provided by the Human Interface Guidelines of Apple were used. Based on the dynamic Type Size Table (Fig. 122) it was determined to use the Default size for the interface; the following are the Text styles that were used. (Fig. 123)

Dynamic Type Size Table

iOS 12

Fonts sizes are in point sizes. Use SF Pro Text for sizes below 20pt. Use SF Pro Display for sizes 20pt or greater.
R=Regular, SB=Semibold | L=Leading, T=Tracking, B=Suggested Baseline | Short subtracts 2 pts of leading, tall adds 2 pts of leading.

xSmall	Small	Medium	Large (Default)	xLarge	xxLarge	xxLarge
Large Title	Large Title	Large Title	Large Title	Large Title	Large Title	Large Title
R31, 38L, 12T	R32, 39L, 12T	R33, 40L, 11T	R34, 41L, 11T	R36, 43L, 11T	R38, 46L, 11T	R40, 48L, 10T
Title 1	Title 1	Title 1	Title 1	Title 1	Title 1	Title 1
R26, 31L, 14T	R26, 32L, 14T	R27, 33L, 13T	R28, 34L, 13T, 32B	R30, 37L, 12T	R32, 39L, 12T	R34, 41L, 11T
Title 2	Title 2	Title 2	Title 2	Title 2	Title 2	Title 2
R19, 24L, -26T	R20, 25L, 19T	R21, 26L, 17T	R22, 28L, 16T, 28B	R24, 30L, 15T	R26, 32L, 14T	R28, 34L, 13T
Title 3	Title 3	Title 3	Title 3	Title 3	Title 3	Title 3
R17, 22L, -24T	R18, 23L, -25T	R19, 24L, -26T	R20, 25L, 19T, 28B	R22, 28L, 16T	R24, 30L, 15T	R26, 32L, 14T
Headline	Headline	Headline	Headline	Headline	Headline	Headline
SB14, 19L, -11T	SB15, 20L, -16T	SB16, 21L, -20T	SB17, 22L, -24T, 20B	SB19, 24L, -26T	SB21, 26L, 17T	SB23, 29L, 16T
Body	Body	Body	Body	Body	Body	Body
R14, 19L, -11T	R15, 20L, -16T	R16, 21L, -20T	R17, 22L, -24T, 20B	R19, 24L, -26T	R21, 26L, 17T	R23, 29L, 16T
Callout	Callout	Callout	Callout	Callout	Callout	Callout
R13, 18L, -6T	R14, 19L, -11T	R15, 20L, -16T	R16, 21L, -20T, 20B	R18, 23L, -25T	R20, 25L, 19T	R22, 28L, 16T
Subhead	Subhead	Subhead	Subhead	Subhead	Subhead	Subhead
R12, 16L, 0T	R13, 18L, -6T	R14, 19L, -11T	R15, 20L, -16T, 20B	R17, 22L, -24T	R19, 24L, -26T	R21, 26L, 17T
Footnote	Footnote	Footnote	Footnote	Footnote	Footnote	Footnote
R12, 16L, 0T	R12, 16L, 0T	R12, 16L, 0T	R13, 18L, -6T, 20B	R15, 20L, -16T	R17, 22L, -24T	R19, 24L, -26T
Caption 1	Caption 1	Caption 1	Caption 1	Caption 1	Caption 1	Caption 1
R11, 13L, 6T	R11, 13L, 6T	R11, 13L, 6T	R12, 16L, 0T, 20B	R14, 19L, -11T	R16, 21L, -20T	R18, 23L, -25T
Caption 2	Caption 2	Caption 2	Caption 2	Caption 2	Caption 2	Caption 2
R11, 13L, 6T	R11, 13L, 6T	R11, 13L, 6T	R11, 13L, 6T, 20B	R13, 18L, -6T	R15, 20L, -16T	R17, 22L, -24T

Copyright © 2019 Apple Inc. All rights reserved.

Figure 122.
Dynamic Type
Size Table

Style	Typeface	Weight	Size	Leading	Tracking
Large Title	SF Pro Display	Regular	34pt	45pt	11
Title 2	SF Pro Display	Regular	22 pt	32 pt	16
Title 3	SF Pro Display	Regular	20 pt	29 pt	19
Headline	SF Pro Text	Semibold	17 pt	26 pt	-24
Body	SF Pro Text	Regular	17 pt	26 pt	-24
Subhead	SF Pro Text	Regular	15 pt	24 pt	-16
Footnote	SF Pro Text	Regular	13 pt	22 pt	-6
Caption 1	SF Pro Text	Regular	12 pt	20 pt	0
Caption 2	SF Pro Text	Regular	11 pt	16 pt	0

Figure 123.
Text styles for
the interface

On the other hand, for the magazine, it was decided to keep the same typefaces that they use in the printed edition in order to maintain their essence and follow the brand guidelines. However, as not all the typefaces work in screens, it was decided to run some tests to see if they worked and they did; they demonstrated to be readable, clear and to work in small and large sizes.

Text Styles were also determined to have a better notion of the typeface in use within the magazine.

Title 1, Title 2, and Title 3 correspond to the styles of titles from each section. Title 1 for La Menudencia, Title 2 For La Conversación and Title 3 for La Crítica. Pull Quotes style was applied for all the magazines pull quotes.

There are two kinds of Body copy. Body 1 was employed in sections one and three; this is mainly because the articles in these sections are not that long as the articles in section 2.

Body 2 employs Tiempos, a serif typeface that suits better in longer reads.

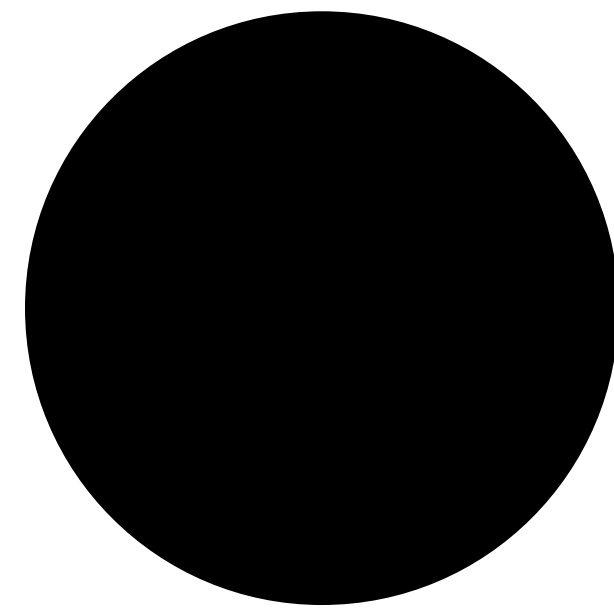
Figure 124.
*Text styles for
the magazine*

Style	Typeface	Weight	Size	Leading	Tracking
Title 1	Suisse BP Int'l	Regular	26pt	33pt	6
Title 2	Saol Text	Medium	28 pt	33 pt	6
Title 3	Saol Text	Regular	34 pt	40 pt	6
Pull Quotes	Saol Text	Regular	22 pt	25 pt	6
Headline	Saol Text	Medium	18 pt	22 pt	6
Body 1	Suisse BP Int'l	Regular	17 pt	23 pt	0
Body 2	Tiempos Text	Regular	16 pt	23 pt	0
Subhead	Saol Text	Medium	15 pt	20 pt	0
Caption 1	Suisse BP Int'l	Regular	12 pt	15 pt	0
Caption 2	Saol Text	Regular Italic	12 pt	16 pt	6

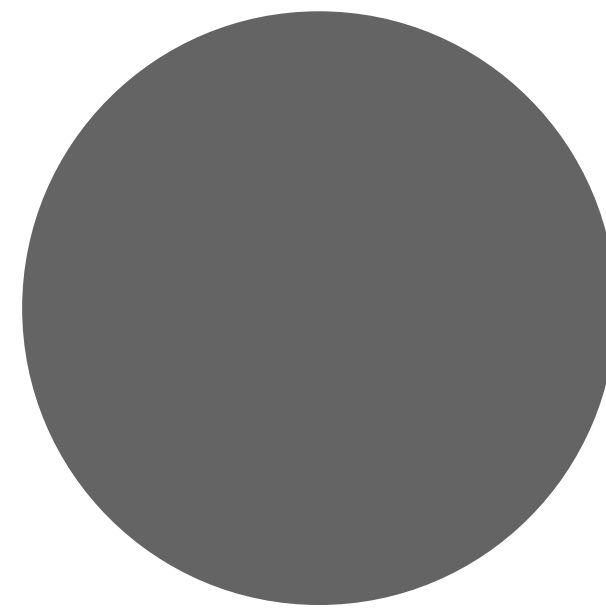
Color

For the text, two shades of gray and the black color were used to work the visual hierarchy.

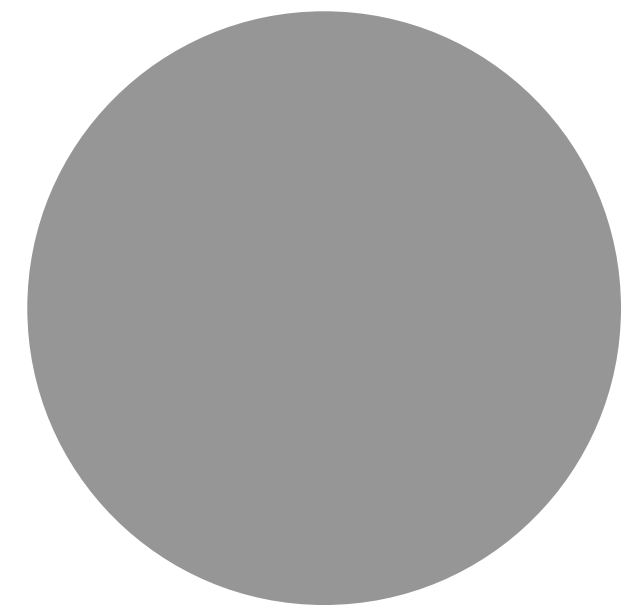
Figure 125.
*Shades of gray
for text*



R: 0
G: 0
B: 0
#000000



R: 100
G: 100
B: 100
#646464

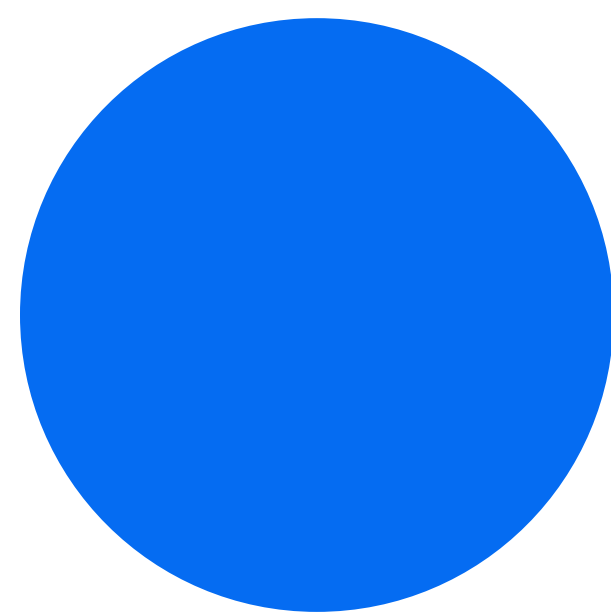


R: 150
G: 150
B: 150
#969696

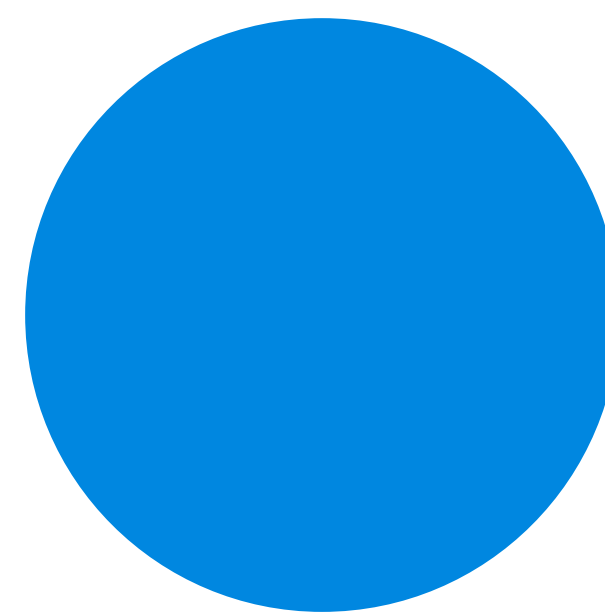
For the background, white color was used throughout the interface. Within the magazine, in the last section: 'La Crítica' the main color was used in transparency of 30% for the background.

As the highlight color of each edition varies from one to another (Fig. 126) it was decided that the app will work with the months' edition color. In this case the color corresponds to a cobalt blue (C: 90% M: 57% Y: 0% K: 0%). It was modified for better brightness and contrast on the screen (R: 0 G: 135 B: 224). The color was used in graphic elements as buttons, icons, and links.

Figure 126.
*Highlight
color*



C: 90 %
M: 57 %
Y: 0%
K: 0%



R: 0
G: 135
B: 224
#0087e0

App Icon

This element needed to be beautiful and memorable to attract the users' attention in the App Store and to stand out on the Home screen. It is considered as the first opportunity to communicate.

The icon was designed with *La Tempestad* symbol, which was considered as a recognizable element that could capture the essence of the app. The background color in black was chosen by following the guidelines of the brand, which state that the primary colors for the logo are black and white.

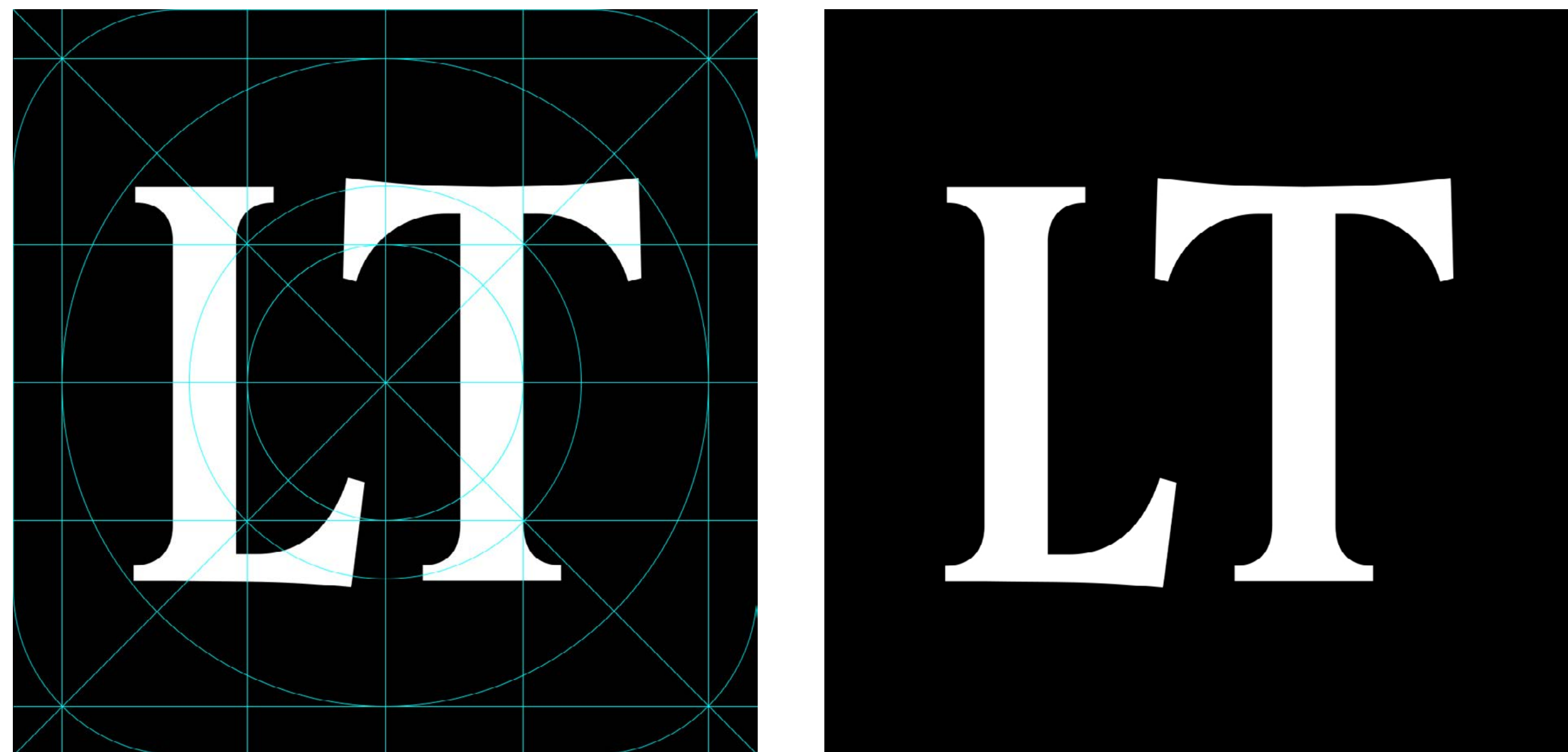


Figure 127. App
Icon design



Figure 128.
App Icon test

6.3.5 Prototyping

A digital prototype was developed in order to test in some potential users; in this way, it could be understood where the users had troubles of navigation, readability, or interpretation.

The prototype was developed with the InVision Studio app. The screens presented below were included, and the prototype was completely interactive for the users.

6.3.6 User Testing

At this stage, the prototype was sent to the potential users to demonstrate on which parts they have navigation troubles or where they found difficulties in finding a determined section.

It was found that in some cases, users were searching the button of My Account on the Tab Bar; in some cases, they did not even notice that it was on the Home screen. Consequently, the button was added into the Tab Bar, presenting it in a more consistent way, and where users are familiarized to find it.

On the other hand it was observed that once the users decided to start reading the magazine, both by tapping the read button or by tapping on the cover, they did not know what to do after, so a help screen was developed for first time users only, with the purpose of not disturbing the users that already know how the app works.

Another thing that happened was that once they understood how to navigate inside the magazine, testers said that they felt lost, by not knowing in which part of the magazine they were located. To deal with this, a button on the left side of the magazine section was included. This button will display a pane with all the contents of the magazine, replacing the contents page. Besides, on top of it, there is the option for the reader to go to the library, where the users could navigate through past issues. 151

Moreover, the close button was removed, since it generally is related to pop up screens. This button was replaced with a (...) symbol that gives the user the opportunity to share or save the article.

Another important change after user testing was the implementation of the tap to reveal action inside the magazine. This action will help the user to navigate quickly to the other sections of the app. Although it is not considered a very common action, in the last few years users have been familiarizing with this action, since apps that they commonly use include it. One good example of this is Youtube.

6.3.7 Result

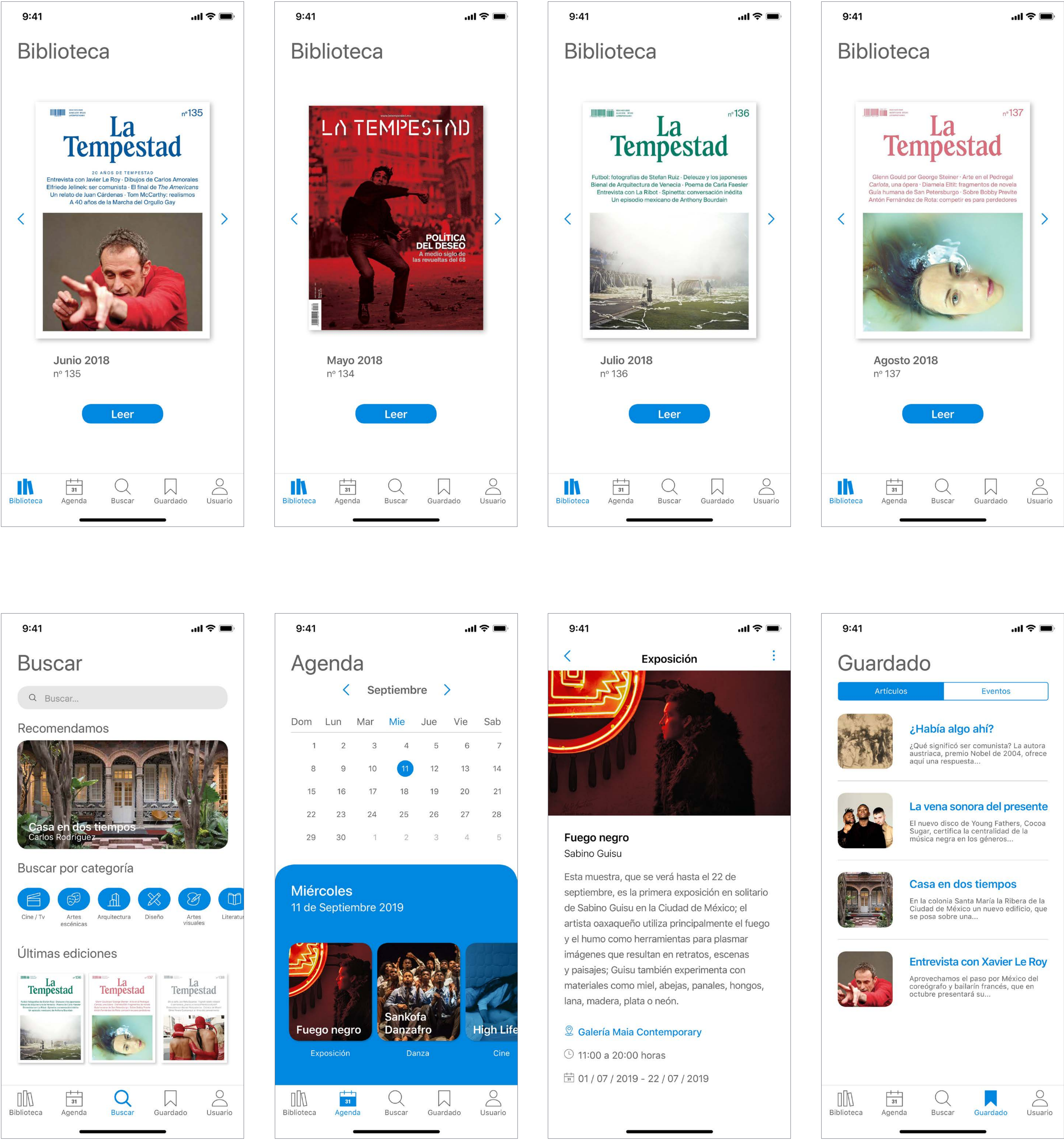


Figure 129.
Interface screens

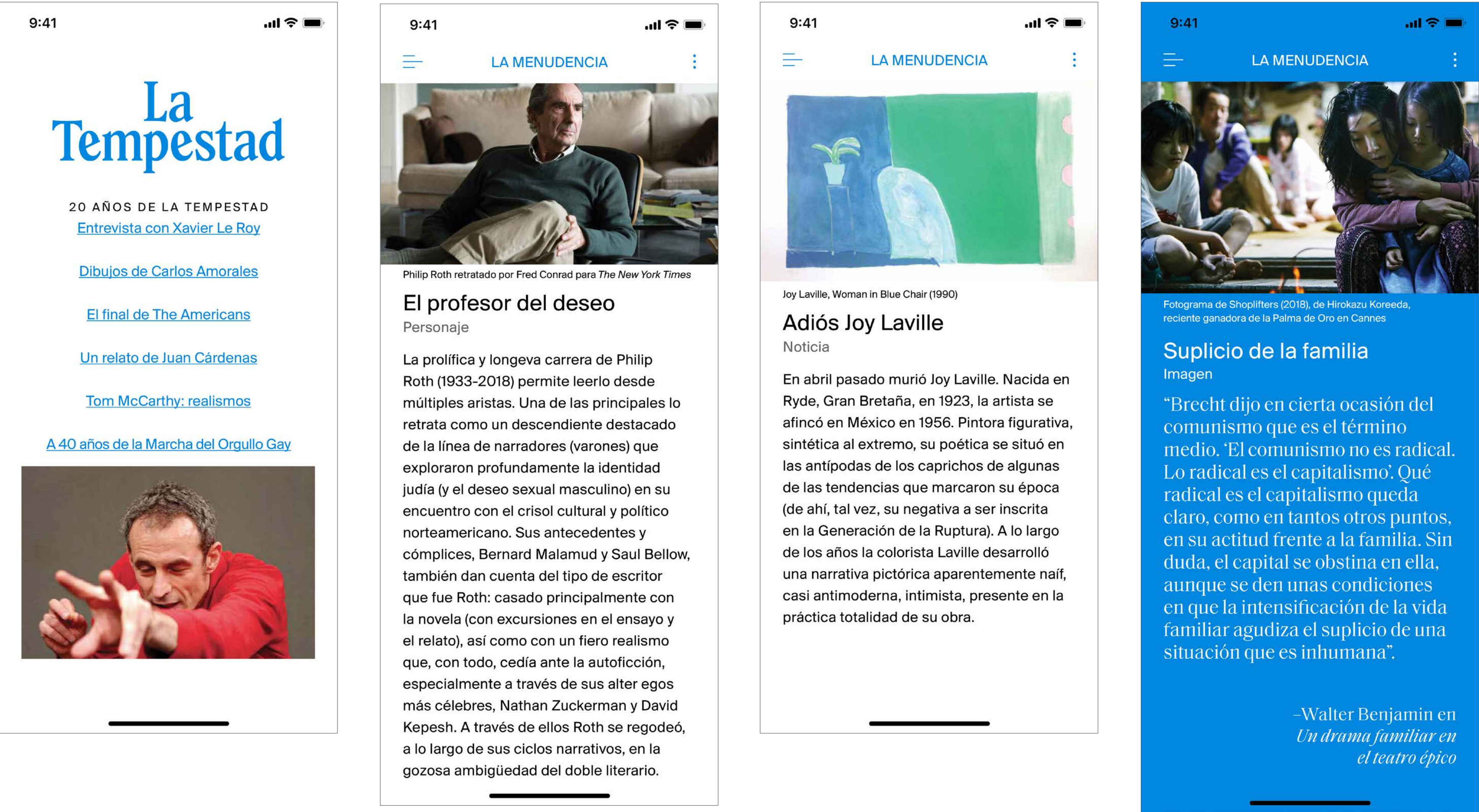
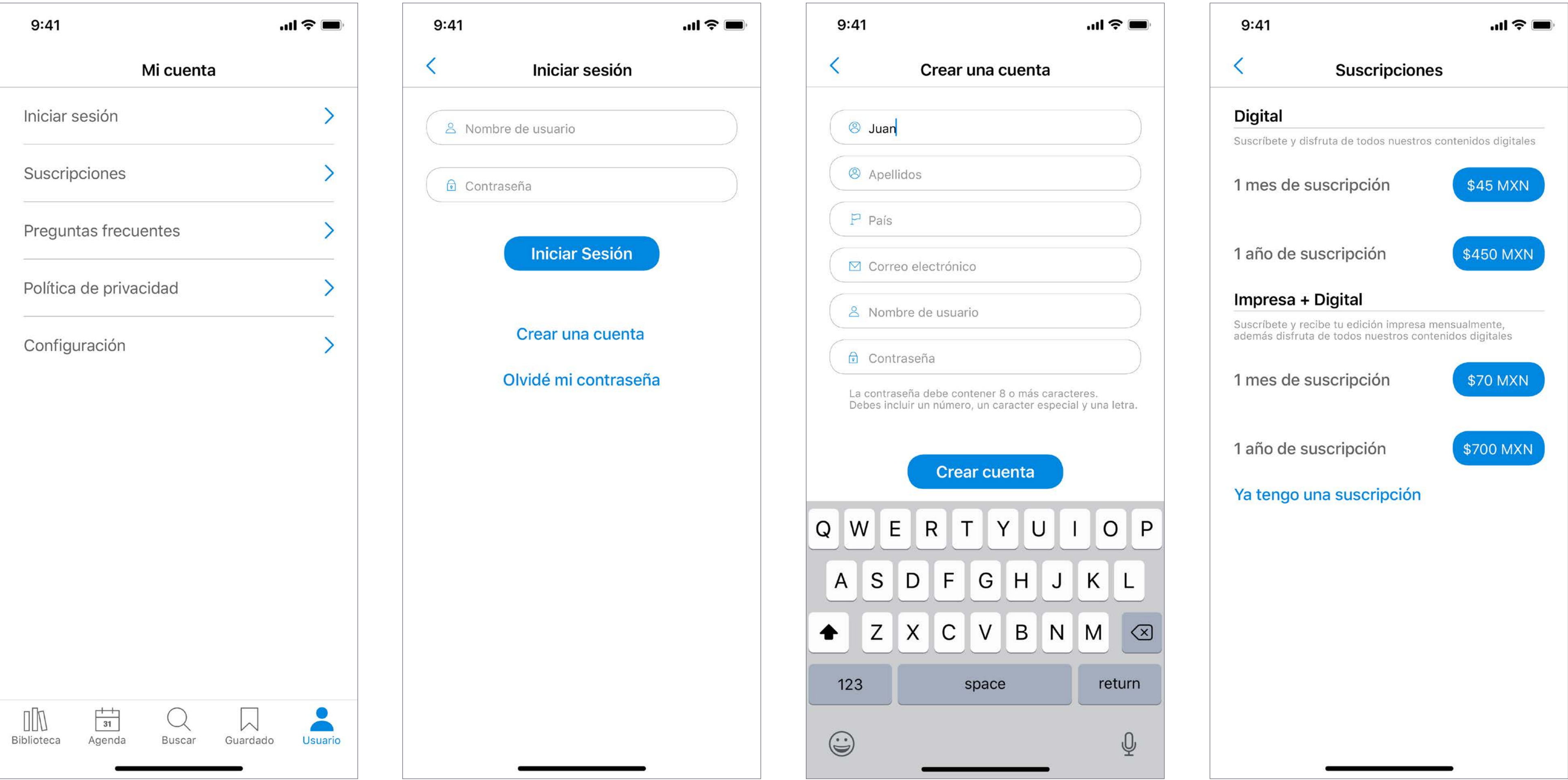
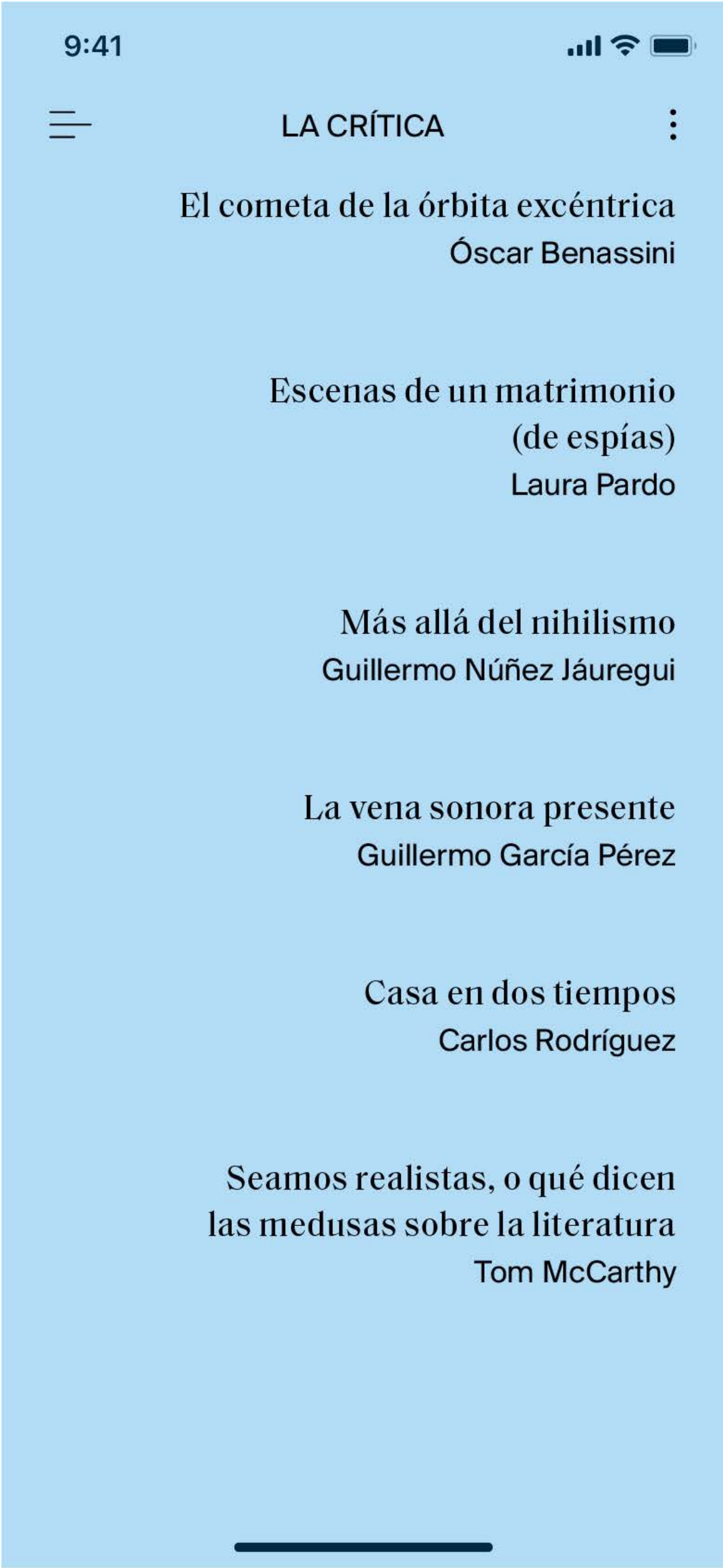
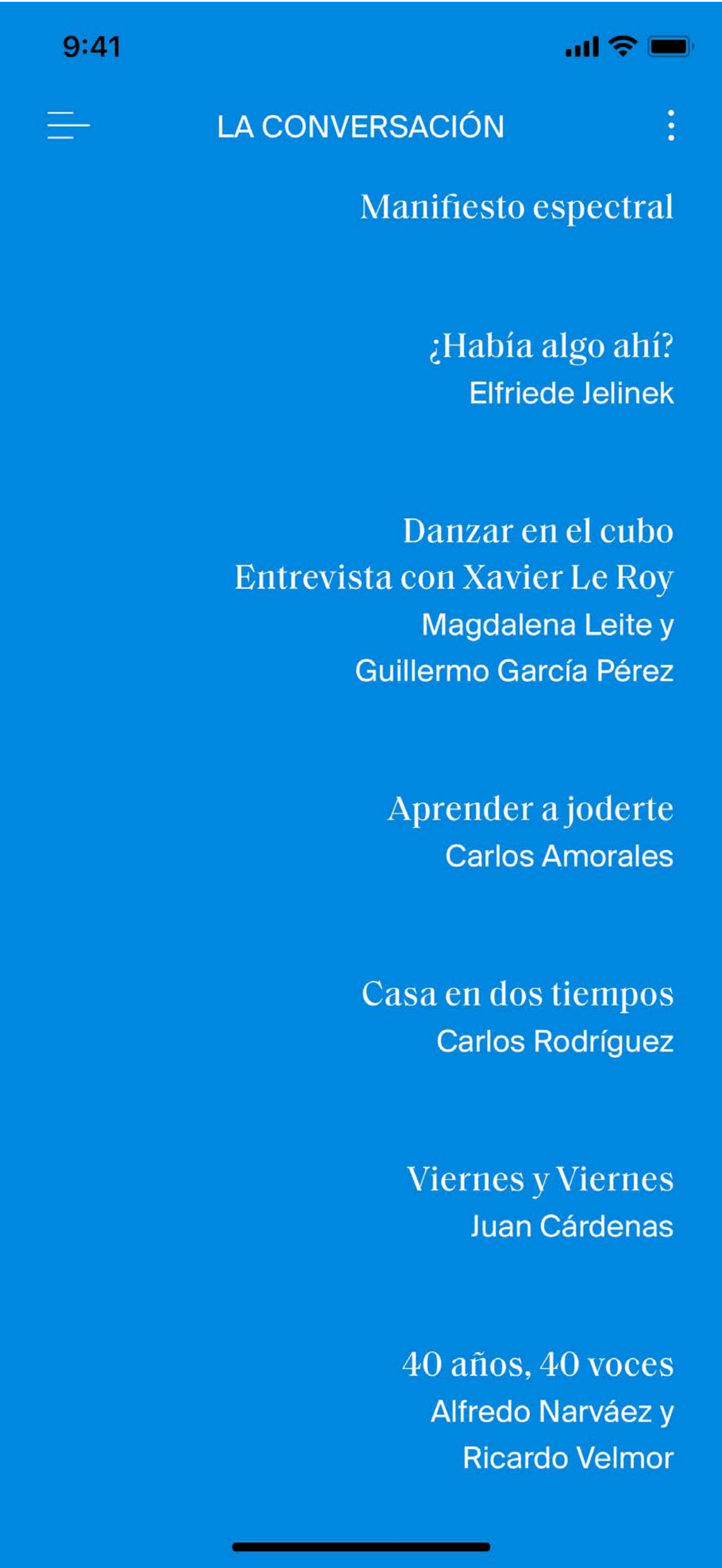


Figure 130. Interface magazine screens



9:41

EDITORIAL

20 años de tempestad

Volumen 20

Número 135

Junio 2018

“Veinte años no es nada”, dice el tango, pero no tenemos esa sensación. La Tempestad alcanza 135 ediciones en un paisaje mediático transformado radicalmente. A lo largo de dos décadas hemos atestiguado el nacimiento y la muerte de innumerables publicaciones; hubo tiempos de frenesí, de fiebre impresa, hasta que se cumplió, de nuevo, el aserto de Marx: lo sólido se desvaneció en el aire (digital). Y, sin embargo, seguimos. Seguimos porque nos acompañan lectores fieles, en papel y en pantalla; porque los colaboradores han sido el músculo donde, de otra manera, habría mero esqueleto; porque los anunciantes han confiado en que una revista de arte y pensamiento es un buen vehículo de comunicación. Todos ellos, así como la gente que ha laborado en Periscopio Media, son La Tempestad. A ellos debe su existencia, a ellos agradecemos.


Hemos querido celebrar este aniversario abriendo una nueva etapa. Esta edición es el resultado de un año de reflexión sobre lo que una revista impresa puede y debe ser en los tiempos que corren. Nos hemos apoyado para ello en el despacho de diseño Sociedad Anónima, que ha mirado nuestra historia para renovar la propuesta gráfica. El 6 de junio de 1998 tuvimos en las manos el primer ejemplar de La Tempestad, y el que ahora publicamos no nos ilusiona menos. La aventura ha valido la pena y seguirá valiéndola: para la crítica y la creación el papel es un buen medio de transporte.

Bienvenido de nuevo. Y gracias.

— Nicolás Cabral

9:41

LA CONVERSACIÓN



Resurrección (1922) de Vasily Chekrygin

¿Había algo ahí?

Ensayo

Texto: Elfriede Jelinek

0:00

9:15

Traducción de Guillermo Núñez Jáuregui a partir de la versión inglesa de Gitta Honegger. Aparecido originalmente en *Solution 275-294: Communist Anonymous*, Ingo Niermann y Joshua Simon, eds., Sternberg Press, Berlin, 2017

¿Qué significó ser comunista? La autora austriaca, premio Nobel de 2004, ofrece aquí una respuesta de originalidad apabullante, como es su costumbre lo mismo en sus novelas y piezas teatrales que en sus ensayos.

Lo que creíamos se hizo –pero no sé por quién– para arrebatarnos de la Nada sin permitirnos caer allí (o al menos dentro de nosotros mismos) de nuevo. Entonces todo era la Nada –probablemente eso me gustaba bastante también. Pero de todas formas estábamos allí –transformarnos en nosotros mismos habría sido pan comido en caso de que temporalmente no lo hubiéramos sido. Era como volver a casa, nuestra partida y resuelta negación de lo que se había establecido para nosotros. Nos sacamos fuera de nosotros mismos, para resolver algo que desconocíamos. El comunismo era, me parece, este exterior, no un afuera, no del todo un adentro, para nosotros era ambos, pues con firmeza negaba el determinismo con el que fuimos criados en la certidumbre de la posguerra, lo negaba y demolía a todo aquel que, por supuesto, no quería aceptarnos. Una mirada entre nosotros era suficiente para ellos. Pero estábamos resueltos. Tenía que serlo todo, no más *unos* individuales, eso no funcionaba, pero ni *uno* menos era suficiente.

El comunismo es lo que cuelga en la balanza. En cierto modo la negación de todo aquello que, sin embargo, dio pie a algo, y no habría sido posible, esa negación, de no haber sido porque ya existía algo que podía tacharse. Lógico. Para nosotros el comunismo era, tras sus millones de sacrificios humanos y de los que se hicieron en su nombre, lo negado por todos, pero no por cada *uno*. La mente no depende de nada. Es paradójico, pues constantemente produce algo, bueno, tal vez no constantemente pero sí con frecuencia, y producir era el fetiche. No era posible no estar haciendo algo; la gente, después de todo, se habría negado a sí misma de no haber estado produciendo algo. Todos eran su fuerza de trabajo. Cada *uno* era también los demás. Pero la mente es tenaz, quiere sensualidad, o sea la suya, pero lo que hace siempre es algo más, fuera de sí, ¡qué lástima! Uno tiene que ir tras ella. El interior está prohibido, porque todo lo que no podemos ver está prohibido. Todo lo que es el caso pero no puede ser apartado. Todo está ahí, así que ¿por qué nadie lo toma? ¿Para que no pueda armarse un caso en su contra?

El comunista quiere algo fuera de sí mismo, yo diría. Que esté hecho sólo para mí, pues yo, al menos, no quiero estar dentro de mí. Quiero evitarme. Desafortunadamente el exterior tampoco me interesa tanto. ¿Eso es todo? ¿El temor a estar dentro de uno, asediados

que alguna vez estuvieron en Cuba no estuvieron ahí del todo o lo estuvieron sólo de forma privada. Apenas lo recuerdan, sólo recuerdan a tipos divertidos y mujeres hermosas que no hubieran conocido en ninguna otra parte. Ellos tampoco los habrían buscado en otro lugar. Aquellos que alguna vez estuvieron en Moscú estuvieron allí para siempre, pero no de forma privada. Estuvieron allí porque no querían despertar ni un momento fuera de sus cuartos de hotel para caer en la carencia alrededor. A cambio la recompensa fue ser algo especial, aunque no pudieran ser comprados. Nadie los hubiera querido. Está oscuro en Moscú, de acuerdo con la canción de un grupo comunista. Yo misma la escuché.

No era posible no estar haciendo algo; la gente, después de todo, se habría negado a sí misma de no haber estado produciendo algo.

Allá afuera el comunista quiere educar al animal que todos somos sin sentirse bien en el proceso, sin sentirse bien bajo ninguna circunstancia. Ni el instructor ni el instruido, quien nunca debe distraerse o retractarse. Sin embargo, cualquier animal lo habría rechazado. Le habría gustado alguna distracción. Por favor perdonen que yo también me retracte. Su realidad –o la mía– resbala fuera del remolque que alguna vez fui, el camión sigue avanzando, no le importa lo que deja atrás, sólo quiere ir hacia delante, es el único movimiento que existe para él. El camino bajo sus pies también resbala, no, los pies no resbalan, lo hace el camino por sí mismo, solo. A cada cual lo suyo, digo yo. Así que hablo. De cualquier modo, hablar fue siempre lo más importante, a los comunistas nunca les faltaron palabras, porque ellos mismos eran lenguaje. Lenguaje con o sin convicción, como se pide café con o sin leche. No estoy diciendo dónde se perdió. La Nada ha llegado. Biermann, el compositor de canciones de protesta de la Alemania del Este, también llegó alguna vez, es un ejemplo, pero no un modelo, estaba “parado sobre jabón” con sus críticas, yo personalmente escuché a gente joven decirlo, tal cual, con esas palabras, graciosas, que se quedan en la cabeza, graciosas porque nadie les presta atención. La Nada, ¡allí está!, está aquí ahora mismo, ¿podrías por favor levantarla? Biermann es un lujo. Siempre sale a cuento, incluso cuando no quiere irse. Hay mucho que discutir con todos los que están aquí, y entre más pronto tenga lugar la discusión, mejor.



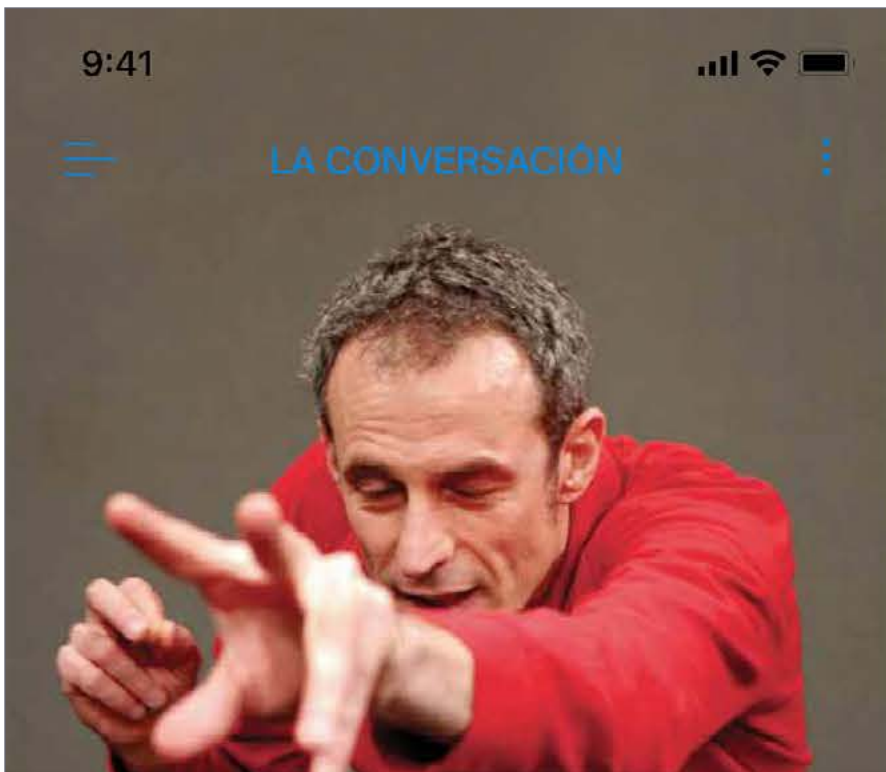
Sin título (Fórmula) (1941), de Pável Filónov

Sí, el tipo de bienestar que experimenté en el comunismo a menudo tuvo que ver con la comida. No era bueno no tener suficientes provisiones para los invitados, así no llegaría la paz mundial. En la esfera privada la abundancia era la ley que debió haber alcanzado a toda la humanidad, si tuviera medios apropiados

movimiento de manos, ¿por qué nadie hace un movimiento distinto y toma a esa persona idealista para que llegue a la cima de la baraja? Ha pasado. No sé si mandar era importante, creo que lo era. Todos deberían estar nadando en abundancia, un chorro interminable que, sin embargo, no nos llevaría o mantendría en un estado de flujo constante, habríamos nadado contra él, la corriente del tiempo no habría sido un obstáculo para nosotros.

Miradas perturbadas en aquel entonces, en Berlín oriental, ante preguntas sencillas en medio de conferencias sobre la paz mundial en cuyo curso se servía información a todos excepto a nosotros, los únicos, carentes, lo recuerdo bien, y donde solamente había la disposición de encontrarse expuesto. Gran miedo a lo extranjero. Tal vez por el conocimiento de las propias indeterminaciones y por tanto del determinismo como tal. Precisamente porque esas personas siempre eran definidas desde afuera, como plantas, que desafortunadamente uno no puede controlar, sólo definir y regar un poco más cuando están marchitándose. No significaban nada para mí porque no se les permitía decir lo que querían. Pero no estoy hablando de plantas, aunque hubiera sido conveniente que todas las personas fueran plantas. Nos encontramos con esto, pero no pudimos confrontarlo, había un miedo tremendo, incluso ante la menor de las nimiedades, una mudez, un horror a la palabra que, después de todo, lo había sido todo; en el principio fue el verbo de los pueblos, sólo que perdieron el papel donde estaba escrito. ¿Dónde compraste esa hermosa bufanda?, le pregunté a alguien, no hubo explicación aunque todo debe, o no, ser explicado; la bufanda, después de todo, ya había sido expuesta de forma bastante explícita alrededor del cuello, visible para todos, sí, lo siniestramente familiar, por no mencionar la siniestra ocultación, que siempre fue parte de ello; los objetos se hundían ante nuestros ojos, encontramos al comunismo y era absolutamente posible entonces y después terminó. El comunismo no fue tal vez la periferia de la ciudad del yo, siempre estaba afuera, siempre era lo otro, pero aparentemente valía el esfuerzo para algunos de nosotros, sí, también para mí, quienes básicamente tenemos miedo a todo lo otro, a cualquier cosa que ellos no conozcan. Pero no siempre tiene que haber una periferia, también puede no haber ninguna. Entonces uno cae en sí mismo. Y entonces nuestra condena habría sido el miedo a no ser capaz de salvarse de aquello que ya había sido establecido para nosotros. Salvarnos de esa certeza absoluta, en lugar de cierto algo. Del determinismo, que es un delirio y probablemente nada más que un término, no un término erróneo, uno aún puede reconocer la naturaleza de la bestia, pero sólo con gran esfuerzo. Sin embargo, el esfuerzo era importante. Nada podía ocurrir sin esfuerzo. Las verdades tenían que develarse laboriosamente, porque algo estaba enredado, escucho algo romperse, una pieza pequeña, un pedazo de tela aún cuelga allí, pienso, pero cuando el paño se perdió había la Nada que todos podrían *no ver*. **LT**

De cualquier modo, hablar fue siempre lo más importante, a los comunistas nunca les faltaron palabras, porque ellos mismos eran lenguaje. Lenguaje con o sin convicción, como se pide café con o sin leche. No estoy diciendo dónde se perdió. La Nada ha llegado.

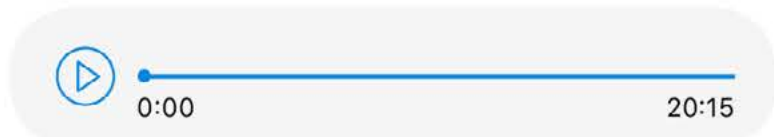


Le Sacre du Printemps (2007) en la versión de Le Roy. © Vincent Cavaroc

Danzar en el cubo Entrevista con Xavier Le Roy

Ensayo

Texto: Magdalena Leite y Guillermo García Pérez



Aprovechamos el paso por México del coreógrafo y bailarín francés, que en octubre presentará su Retrospectiva en el Museo Jumex de la Ciudad de México. En esta charla, Le Roy explica sus propuestas de danza para espacios expositivos.

Xavier Le Roy es un artista global, con todo lo problemático que puede resultar ese término. Con “artista global” no nos referimos tanto a su popularidad como a su forma de *operar*: desde museos o instituciones culturales internacionales, con agendas expositivas que tienden a intercambiarse y, en el proceso, a homologarse. Con esta dinámica, el coreógrafo francés debe adecuar la naturaleza de sus piezas para que puedan adaptarse a contextos locales: en octubre de este año, por ejemplo, presentará *Retrospectiva* en el Museo Jumex de la Ciudad de México, tras hacerlo previamente en ciudades como Barcelona, Rennes, Hamburgo, Salvador de Bahía, Río de Janeiro, París, Beirut, Nueva York, Taipéi y Singapur, como él mismo enlista para *La Tempestad*. En cada ciudad debe hacer un complejo proceso de audición para elegir a quince intérpretes –proceso que, da la impresión, sólo puede cumplirse con el apoyo logístico de una institución grande, en este caso el museo de la colonia Granada.

“Tengo que elegir cada vez un nuevo grupo”, explica Le Roy. “El proceso es así: con la institución que trabajamos hacemos un llamado donde se describe de qué trata la pieza, qué buscamos, las condiciones del trabajo. Después pedimos a los participantes una carta de motivos. En México recibimos 204 aplicaciones, de las cuales elegimos cuarenta y cinco, que dividiremos en tres grupos de quince personas. Con cada grupo trabajaremos un día: hacemos una especie de ensayo en el museo, ya que no se trata del trabajo usual que suele hacerse como *performer*, es una labor de cuatro horas al día durante tres semanas. Finalmente nos encontramos con cada uno, individualmente, por una hora, para tener una conversación sobre su experiencia personal”.

Un laberinto de gestión que, además, debe replicarse: “Al principio no estaba tan estructurado”, aclara. “En Barcelona conocí a algunas personas, trabajé con ellos algunos días y de ahí escogí a la gente. En Salvador de Bahía, como no pude ir, la gente que organizó escogió a la gente. Lo que intentamos es trabajar tanto colectiva como individualmente, y la audición nos ayuda a practicar ambas cosas. Hacer un grupo siempre es delicado, no es fácil. Lo que propongo es que a través del trabajo veamos si podemos estar juntos. Me interesa, además, tener un balance entre hombres y mujeres o entre diferentes generaciones, para que no todos sean veinteañeros”.



Temporary Title (2015) de Xavier Le Roy en colaboración con Scarlet Yu, durante su presentación en la Tanzplattform de Essen, Alemania, de 2018 © Christian Schuller

Ser ese “artista global” implica, además, charlas y talleres, como los que impartió en México durante abril como parte del diplomado “¿Cómo encender un fósforo?”, y la concesión de incontables entrevistas, como esta misma. Una maquinaria que debe activarse nuevamente, cada vez, en cada ciudad. ¿Qué procesos creativos pueden activarse bajo estas dinámicas, comenzando por las propias entrevistas? “A veces sólo respondes por inercia. Me hace pensar en Jeff Koons, quien dijo: ‘Cuando me piden hablar sobre mi trabajo, presiono el botón automático, como una máquina’. Depende de la situación, de las preguntas, del momento. A veces las entrevistas pueden generar pensamientos productivos. En las conferencias, como no conozco a la gente sentada allí, y ellos no conocen probablemente mucho de mi trabajo, necesito describir lo que hago detalladamente para que puedan obtener algo”.

La pregunta por las entrevistas –una pregunta, a fin de cuentas, por el diálogo; incluso, podríamos decir, por la palabra en escena– no es menor: existe en la sustancia misma del trabajo de Le Roy. Con obras seminales como *Product of Circumstances* (1999), una lectura performática, el artista aspiraba a convertir el texto biográfico-teórico en palabra activa, dialógica. El título de la pieza, además, se relaciona con su labor: esas circunstancias pueden ser inevitables, como las de la maquinaria del arte global, pero también ser generadas por el propio artista; todas llevarán, sin embargo, su peso, su carga. “Intento encontrar tácticas que no me sometan a estas cargas, porque no tenemos opción, no hay posición fuera del capitalismo; hay maneras de producir situaciones donde estas cargas se pongan en cuestión. Que no harán que el capitalismo se convierta en otro sistema, pero que crearán cierto tipo de islas, momentos donde podamos comportarnos de otra forma”.

Nacido en 1963, Le Roy se graduó en biología molecular en la Universidad de Montpellier, pero viró hacia la danza desde 1991. Es inevitable que esta mezcla peculiar haga que al menos la crítica lea su obra, tal vez excesivamente, desde el filtro de lo científico. Pero ¿puede investigarse desde las artes como lo hacen las ciencias? ¿Hay un método? Y ¿qué tipo de conocimiento surge de él?

“Prefiero usar el concepto experimentación al de investigación. Definitivamente hago arte que quiere experimentar: con situaciones, con el público, conmigo mismo; que quiere hacerse preguntas: sobre la representación corporal, sobre la producción de subjetividad, sobre la construcción de relaciones intepersonales. Hacer arte es una manera de experimentar.

En la ciencia la idea de investigación está muy connotada, muy cargada por el hecho de la necesidad de producir un resultado. Y la experimentación no está instrumentalizada con el fin de producir algo. Además, como no tengo que hacer reportes *[risas]*, no lo pienso como una investigación. La investigación, de cualquier forma, es un término que ha entrado en la maquinaria artística con cada vez más fuerza. La pregunta clave,

imposible para la coreografía. Todas estas cuestiones me guiaban. Por la posibilidad de plantear todas estas preguntas me siento más cómodo en el cubo blanco que en el negro”.



Xavier Le Roy en entrevista con La Tempestad

“Me relaciono con la herencia y la historia de la danza, ése es mi interés artístico. Pero rechazo todas esas categorías porque las considero atajos para no discutir matices.”

Para el mundo de la danza hay un antes y un después de Self Unfinished, tu pieza de 1998, en muchos niveles. Pero ¿crees que entre estos niveles se encuentre la dimensión social? Es decir, ¿la danza puede provocar el cambio social?

Para vincularlo con lo que hablábamos antes, el espacio de exhibición del museo no es el mismo que el del teatro, tampoco socialmente. Ir de un espacio al otro también es ir de unas relaciones sociales a otras. Llevar una práctica a otro espacio puede realmente transformar estas relaciones. Es tan simple como el hecho de moverte frente a una persona que puede estar situada muy cerca de ti; eso es ya un gran cambio a nivel social. Ver a alguien moverse o *bailar para ti*, no *para el público* ni para el anonimato. Eso es otra cosa que me gusta de los espacios de exhibición no teatrales, que puedes direccionar la obra hacia una persona, algo distinto de un anónimo.

Se han colocado muchas etiquetas a tu trabajo: danza de campo expandido, danza conceptual, incluso no-danza. Sabemos que no te gustan estas categorías, pero ¿cómo lidias con la tradición de la danza, con el hecho de que, de alguna forma, estas enmarcado en ella?

Me relaciono con la herencia y la historia de la danza, ese es mi interés artístico. Pero rechazo todas esas categorías porque las considero atajos para no discutir matices. Si observas las piezas enmarcadas en lo que se ha llamado danza conceptual o no-danza a veces te preguntas cómo pueden entrar en la misma categoría. Es sólo en aras de usar la categoría. Que mi trabajo se denomine no-danza me parece una aberración, ¡siempre desee tanto bailar, qué paradoja! Estas categorías no son buenas para compartir, para discutir o para entender. También existe la categoría de “danza en museos”, con la cual tampoco me identifico. Cómo podría hacer danza en museos y al mismo tiempo hacer no-danza.

Pero, insistiendo en el tema de la tradición, en 2007, por ejemplo, hiciste tu versión de La consagración de la primavera. ¿Cómo te vinculas aquí con una obra que, además, tiene un peso histórico tan grande?

Creo que es diferente con cada obra. *La consagración* de la primavera es muy especial por la forma en que conecta con la historia de la danza y la coreografía. Yo tenía interés en el movimiento que sucede frente a una orquesta: cómo se vinculan el movimiento y el sonido en una relación causa-efecto. Si ves a los directores de orquesta, hay un momento en que parecen no estar dirigiendo sino reaccionando a la música; entonces, para mí, se convertían en bailarines potenciales. Esa fue mi observación. Ver a sir Simon Rattle conducir *La consagración* de

produce diferencias.”



Self Unfinished (1998). © Peter Greig

Le Roy, decíamos, presentará *Retrospectiva* en octubre en el Museo Jumex. Así se describía la pieza en la convocatoria para encontrar a sus intérpretes: “La obra está concebida como una coreografía de acciones realizadas por seis artistas en el espacio de una galería. Estas acciones crean situaciones que buscan investigar cómo usamos, consumimos o producimos el tiempo. *Retrospectiva* abarca tres ejes temporales: la duración de la experiencia del visitante, el trabajo cotidiano de los artistas y el surgimiento de una nueva composición a lo largo de la exposición. En lugar de mostrar el desarrollo de la obra de un artista a través del tiempo, esta pieza emplea la noción de retrospectiva como modo de producción: intenta reutilizar material de coreografías anteriores de Le Roy como solista, creadas entre 1994 y 2014, para presentarlo como acciones en vivo, donde se entrecruzan los aparatos del performance teatral y las exposiciones museísticas”.

¿A qué te refieres con “modos de producción”?

Mi idea es usar el trabajo –en este caso mis piezas como solista– para producir algo más. La cuestión de cómo usamos la retrospectiva cambia con cada persona, es decir, produce diferencias. La retrospectiva de cada participante en la obra iteralmente produce retrospectivas individuales. También coexisten las visiones entre los intérpretes y el público. Así lo entiendo en lugar de un estudio histórico de un cuerpo de obra.

¿Qué tanto participa la memoria? ¿Qué tanto te interesa incorporar este concepto?

Mucho. No es lo mismo la memoria del *performer* que la mía, o mi memoria cuando trabaja con la de ellos, cuando estamos juntos, cuando nos preguntamos juntos, cuando establecemos las cosas que recordamos y las que no. Sus preguntas pueden activar mi memoria... Es una mezcla de memorias.

Pueden mezclarse las memorias, pero tu obra está hecha, originalmente, por y para tu cuerpo. ¿Cómo haces, en ese sentido, para trabajar con otras personas? Finalmente, los intérpretes te están encarnando.

La propuesta no es reproducir, no es rehacer el trabajo simplemente en otra situación, sino ver cómo cada uno puede usar y transformar mi trabajo. Ése es el dilema: lo que uno necesita hacer para desencadenar la cualidad que desea usar. Esto es más importante que la reproducción del trabajo. Al ser material que los intérpretes no eligieron, buscamos que cada uno se sienta cómodo con él y que sea capaz de otorgarle nuevas cualidades. **LT**



Le Sacre du printemps (2007), en la versión de Le Roy. © Vincent Cavaroc

Aprender a joderte

Obra Gráfica

Obra: Carlos Amoraes

Se nos pide aprender a vivir jodidos. La sumisión es el rasgo hegemónico de las sociedades, no el sentido de comunidad. Esta servidumbre voluntaria cuasi medieval ha permitido el engrandecimiento de las potestades financieras y, con ello, la violencia y la ramplonería aplastantes, que vuelven irreal cualquier noción de bienestar social. Inédita hasta hace unos meses, Aprender a joderte se montó como parte de Axiomas para la acción, la exposición retrospectiva de Carlos Amoraless en el Museo Universitario Arte Contemporáneo (muac). Acerca de la serie de setenta y dos aguadas, Amoraless ha dicho: “La realicé después de participar en Venecia. Fue mi manera de descargar esto, que fue muy fuerte e intenso. Lo que hice fue pintar una serie de imágenes de la Edad Media y combinarlas con insultos y groserías que me salieron a lo largo de ocho meses. Siento que en ella se expresa de alguna manera el estado de un mundo en crisis, sumido en la violencia y en la vulgaridad”. Aprender a joderte representa un nuevo hito en las exploraciones estéticas de Amoraless, de acuerdo con el texto curatorial de la exposición: “contradice los fundamentos estéticos y conceptuales de su propia práctica artística para, paradójicamente, encontrarles una aplicación inversa”. Estos grafitis en papel develan nuestra genuina moral social.



Casa en dos tiempos

Crónica

Texto: Carlos Rodríguez
Fotografías: Jaime Navarro



0:00

15:15

En la colonia Santa María la Ribera de la Ciudad de México un nuevo edificio, que se posa sobre una vivienda centenaria, propone la emocionante coexistencia de dos épocas. Visitamos el hotel Casa Mariscal junto al arquitecto y los propietarios.

Tarde

o temprano, lentamente, los barrios céntricos de cualquier gran ciudad se transforman. En la colonia Santa María la Ribera el proceso ya está en marcha; aunque, por fortuna, no avanza con la misma velocidad que en la Roma o la Condesa. Aquí el artificio es menos evidente. Sus calles resisten el embate del negocio inmobiliario con infinidad de tiendas de abarrotes (sobreviviendo a la multiplicación de Oxxos), fondas viejas, cantinas baratas, ¡pulquerías! y, sobre todo, gente que saluda con confianza, a la que se le nota el arraigo. Por estos rumbos, podríamos decir, aún no hay necesidad de esconder las canas ni las arrugas.

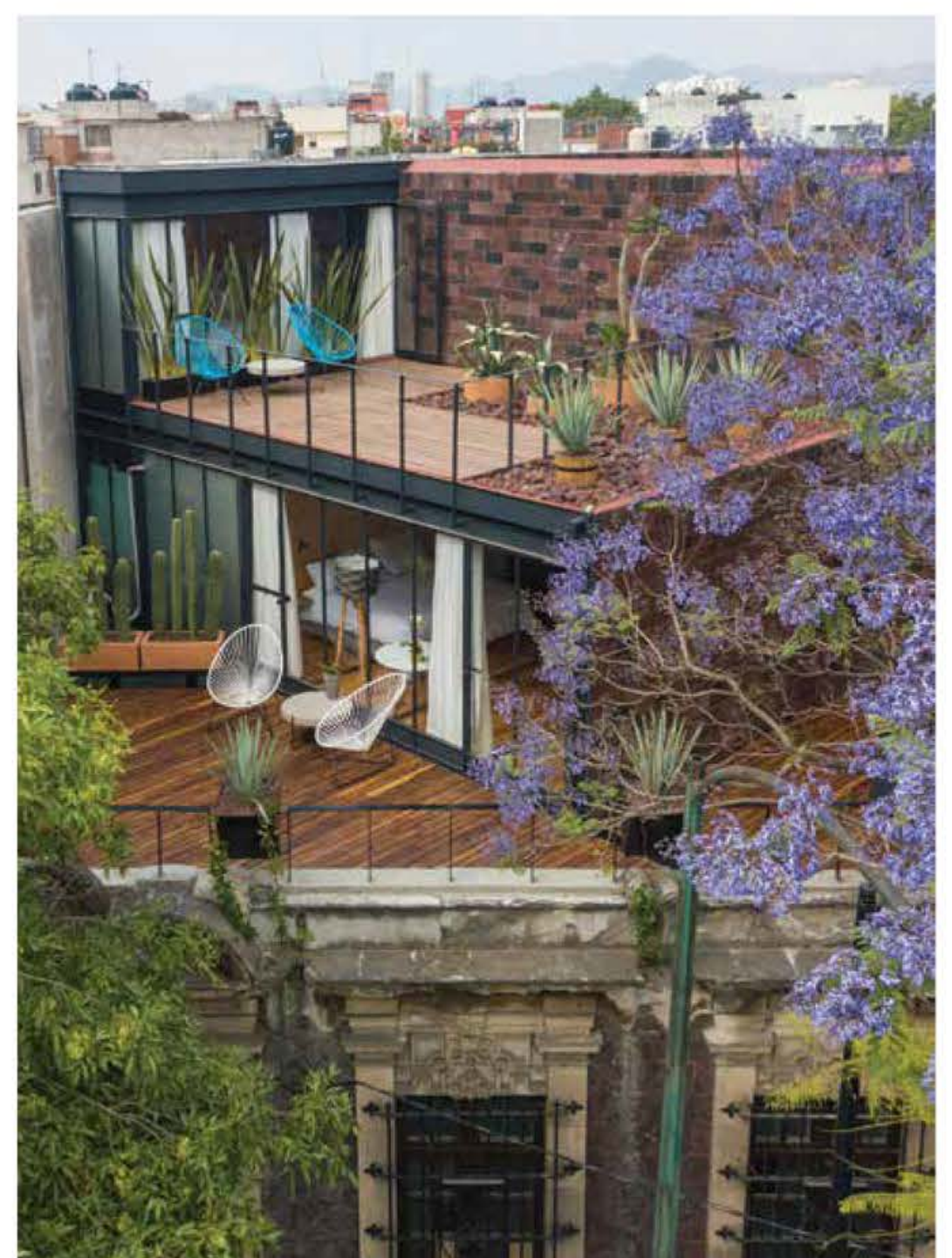
La Santa María es célebre por varios motivos. Fue el primer fraccionamiento que existió en la ciudad, la cuna de la madre Conchita –una monja acusada de ser la autora intelectual del asesinato de Álvaro Obregón– y el hogar de juventud de Thalía, esa insignia del imaginario televisivo nacional. Hoy las rentas en esta colonia son 38% más baratas que en la Cuauhtémoc y 44% con respecto a la Juárez, según un reporte reciente del diario *El Financiero*. ¿Cuánto tiempo más podrán sostenerse así?



UNA VIVENCIA

Consciente del impacto que un proyecto de este tipo puede tener en una colonia que se encuentra en pleno proceso de cambio, Jaramillo recuerda la idea con la que Bautista y él iniciaron la empresa: que los visitantes conozcan la ciudad y la colonia de una manera más real. “Nunca nos gustó el estilo estandarizado de los hoteles. Lo que enriquece es volverse parte de un lugar y observar cómo vive la gente. Queremos brindarle a nuestros huéspedes lo que a nosotros nos gusta vivir cuando viajamos”.

En medio de todas las cosas que pasan en la Santa María la Ribera, donde cada vez hay más turistas y más desarrolladores tirando casonas para construir condominios, Casa Mariscal propone apropiarse del espacio desde el afecto y la planeación. Una manera de conciliar el esplendor arquitectónico de antaño con la inminente e irremediable transformación de los barrios. **LT**



9:41

LA CONVERSACIÓN

40 años, 40 voces

Reportaje

Texto: Alfredo Narváez y Ricardo Velmor

Fotografías: Ricardo Velmor

0:00

4:45

A cuatro décadas de la primera Marcha del Orgullo Gay, esta reunión de testimonios, realizada en colaboración con Anal Magazine, y que tendrá continuidad en nuestra página web, ofrece un mosaico que aspira a expresar la diversidad sexual-creativa mexicana.

Durante cuarenta años los rebeldes de la heteronormatividad han caminado por el Paseo de la Reforma en una marcha siempre polémica. Ha sido criticada por ser un carnaval, decadente, comercial, desorganizada. De cualquier forma, siempre ha roto esquemas, tanto para la derecha como para la izquierda. Son cuarenta años ya de visibilizar la disidencia y la diversidad sexual por la principal avenida del país.

Los antecedentes de la Marcha del Orgullo Gay pueden rastrearse en el Frente de Liberación Homosexual, un grupo de reflexión política creado en la Ciudad de México en 1971. Entre sus integrantes había intelectuales y artistas, como Carlos Monsiváis y la actriz Nancy Cárdenas. Pero la reflexión quiso ser acción. En 1978, conscientes de la importancia del décimo aniversario de la matanza de estudiantes del 2 de octubre, hombres y mujeres homosexuales se unieron a la marcha luctuosa como un contingente que proponía solidaridad y luchaba por la memoria y por el futuro.

Queremos celebrar este importante aniversario de la Marcha del Orgullo como espacio de creatividad y creación de un discurso político y estético diferente. Para ello presentamos una lista singular: cuarenta voces de la diversidad sexual mexicana. Creadores que no sólo son artistas y diseñadores, sino también gestores culturales, curadores, editores y personas del mundo de las ideas. Enlistar siempre genera polémica, pero no pretendemos que ésta sea una lista definitiva. Incluimos a hombres y mujeres, talentos maduros y emergentes. En este número de aniversario de *La Tempestad* presentamos a diez de ellos; los otros treinta, por razones de espacio, se podrán conocer en el sitio web. No hay jerarquías, todos son iguales en importancia.

Ésta es la primera lista de la creatividad no heterosexual en México. No sabemos si esa creatividad es mejor o peor, pero creemos que sin duda es diferente. Una de las razones para decidir hacerla fue una premisa: crecer como joven no es fácil en México, a pesar de los avances recientes. Esperamos que estas cuarenta presencias sean espejos que puedan decir a los jóvenes –y a algunos adultos– que existir siendo diferente importa. Existir como distinto no es sencillo, pero la creatividad y la persistencia han sido la bandera de batalla de muchos, como esta lista nos enseña.

Son miradas que nos muestran un México creativo, talentoso, sexualmente muy diverso y orgulloso de serlo. Los cuarenta años de la Marcha del Orgullo no han sido fáciles, pero sí enriquecedores. Ahora nos queda provocar el futuro que queremos.



Ximena Cuevas

1963 | Videasta



Francisco Cancino

1985 | Diseñador de moda

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Ximena Cuevas

1963 | Videasta



Francisco Cancino

1985 | Diseñador de moda



Lorena Wolfffer

1971 | Artista



Erick Meyenberg

1980 | Artista visual



Luis Felipe Fabre

1974 | Escritor



Susana Vargas C.

Académica feminista



Gislenne Zamoya

1974 | Arquitecta



Guillermo Osorno

1963 | Periodista, editor




Ricardo Nicolayevsky

1961 | Artista multidisciplinario



Lake Vereá

Francisca Rivero Lake + Carla Vereá | Artistas



XIMENA CUEVAS

1963 | Videasta

Nací en el mundo del arte. Soy de las privilegiadas. Lo mamá de cuna. Ser hija de artista es no tener ningún tipo de frontera para entender el arte como parte de la vida. Mi papá me dibujaba personajes en el cuerpo, que cobraban vida. Él iba llenando la hoja en blanco de personajes, de mundos imposibles. Naces en el mundo del arte y la mirada es otra.

Mi trabajo tiene que ver directamente con mi vida. De una manera completamente natural, desde que tomo la cámara de cine lo que veo es un mundo femenino. No pienso que hago un cine gay de mujeres, sino que surge de mí y se alimenta de lo que soy. Nunca me lo pregunto.

Es muy importante encontrar tu reflejo en la cultura. En la antigua Grecia la cultura era un deber cívico, porque es el espejo de nuestras pasiones, virtudes y vicios. Iban a los pueblos y le pagaban a la gente para que fuera al teatro, para verse reflejados, para entender quiénes eran. Es importante que en una cultura se vea todo tipo de géneros, porque ése es nuestro espejo. Si los griegos lo planteaban así, qué más se puede decir.

Me tocaron unos años ochenta de absoluta libertad, irreverencia, creatividad, pasión. De un desgarramiento tremendo. Se empezaron a morir nuestros amigos, el sida se volvió parte de nuestras vidas. Tenemos una relación con el arte en la que no hay pretensión de futuro, no hay pretensión de ser: no voy a ser, no va a pasar. Porque somos mortales, porque nos morimos. Se dice como cualquier cosa, pero son tus amigos, son tus amores y tú eres mortal. Y eso no fue hace tanto.


9:41

LA CRÍTICA

EL COMETA DE ÓRBITA EXCÉNTRICA

Exposición

Texto: Oscar Benassini



© Oliver Santana
Vistas de Reportaje plástico de un teorema cultural de Melquiades Herrera en el MUAC

Una de las figuras más esquivas del arte contemporáneo mexicano, Melquiades Herrera, es el objeto de una exposición en el MUAC: el grupo Los Yacuzis ha organizado su singularísima colección de objetos.

Hay que decirlo sin rodeos: Melquiades Herrera es uno de los creadores más importantes del México contemporáneo, y también uno de los menos atendidos, para bien y para mal, por la industria cultural, de ahí que se haya convertido casi en un personaje mítico, un “artista para artistas”, un caso de estudio, un autor difícil de mercadear. Como ningún otro, Herrera encarnó las complejidades estéticas y socioeconómicas de la semimodernización de nuestro semipáis. Herrera fue, o es, el gran no-productor de la no-obra. Un surrealista terciarista, un dadaísta irónico, un performancero con una sensibilidad popular de masas, un Duchamp menos vanidoso y, sobre todo, un artista, o un crítico, con sentido del humor. Un cometa con una órbita muy excéntrica, que muy probablemente no volveremos a ver.

Reportaje plástico de un teorema cultural, la revisión de los archivos o el legado de Melquiades Herrera, en el muac, es una exposición sin sala, en el recibidor de Arkheia, el centro de documentación del museo, que no pudo haber estado más en sintonía con el aura melquiadesca. Pero ¿de qué otro modo podría exhibirse su obra? Los muros y vitrinas, llenos con su colección de objetos, están confeccionados para que los visitantes se asombren con el extraño caso del “peatón profesional”, a la manera de un gabinete de curiosidades. Si digo que la exhibición es insuficiente no es un reproche: una revisión del trabajo de Herrera se antoja para al menos un par de las salas del muac, si bien su visión es quizá de nicho.

Hay que decirlo sin rodeos: *Reportaje plástico de un teorema cultural* no sucede completamente en la exposición, los argumentos curatoriales o las claves de esta nueva lectura se encuentran en las páginas de su doble en papel. La eficacia del ensayo o curaduría o reportaje documental o plástico de Los Yacuzis, el grupo de estudios subcríticos detrás de la muestra, depende de las teorías o relecturas publicadas en el cuadernillo que la acompaña. De otro modo, sin la inyección crítica, esta nueva revisión de la obra del artista se habría sumado al ámbito antropológico: como un entrañable vistazo a la trayectoria de un exótico.

desarrollan una teoría robusta sobre las proposiciones de Herrera. Segmentan la relectura de su archivo, más de cien cajas conservadas por Arkheia, mediante hipótesis, axiomas, proposiciones, secciones, ejemplos y conclusiones fantásticas, pero inteligentes, que evocan la sabiduría del merolico. *El Folio* publicado por el MUAC con textos de Sol Henaro y de los propios Yacuzis (Roselin Rodríguez, Natalia de la Rosa, Nika Chilewich, Julio García Murillo, Gustavo Cruz y Daniel Aguilar Ruvalcaba) encarna los laberínticos sentimientos de Melquiades Herrera.El grupo es el tentáculo teórico de Biquini Wax, un apéndice independiente muy relevante para el arte que se está cocinando en México. Las enseñanzas de Herrera son uno de sus evangelios. El remate teórico del libro resume los argumentos del proyecto:

CONCLUSIONES GENERALES

1. En relación con las conclusiones de la Sección 1, 2, 3, 4, 5 y 6, se puede deducir que la proveniencia de Melquiades desde el futuro resulta un hecho irrefutable. Después de su muerte, su colección continuó el camino trazado: “Desde un principio, esta colección no fue concebida como algo privado y personal, sino como un hecho artístico destinado al público”.

2. La transfiguración pública de su colección corta con el mismo filo la alta cultura y la industria cultural a partir de una óptica estrábica, un automatismo mecánico, una Coca-Cola diaria, un antiduchampianismo metódico, un cuchillo doble filo y una pedagogía experimental.

3. “El materialismo concibe, con demostraciones, la afirmación de que el arte es producto de su época”. 4. Este Teorema sólo contempla seis caras de un dodecaedro. De lo que no se puede materializar, hay que callar.

“El ahora está en la vista”.

En el 100 aniversario de nacimiento de Pedro Infante, 18 noviembre de 2017

[Las comillas indican las frases de Melquiades Herrera]


Reportaje plástico de un teorema cultural anuncia el interés de una red de creadores, agentes y productores culturales por acciones artísticas que no necesariamente alcanzan el Olimpo del mercado o las salas principales de los museos. Lo que han hecho Los Yacuzis, a través de esta muestra y con los eventos alrededor de las prácticas de Herrera, es replantear la posibilidad, tan antigua como ingenua, pero no por eso menos provocadora, del arte como una forma de vida. O viceversa. El “reportaje plástico” es muy importante, pero es un poco triste ver disecada la obra de uno de los pocos artistas mexicanos silvestres y autónomos. Es como pararse frente a la reproducción para museo del extinto mamut. **LT**

31

MELQUIADES HERRERA
Reportaje plástico de un teorema cultural
Los Yacuzis, curadores
Musco Universitario Arte Contemporáneo, Ciudad de México
Del 3 de marzo al 22 de julio

9:41

LA CRÍTICA



Fotograma de la sexta temporada de The Americans (2013-2018)

ESCENAS DE UN MATRIMONIO (DE ESPÍAS)

Serie

Texto: Laura Pardo

El pasado 30 de mayo se emitió el último episodio de la serie *The Americans*, que con seis temporadas ambientadas en la Guerra Fría se consolidó como una de las cumbres de la ficción televisiva contemporánea.

Las bajas de Estados Unidos durante la Segunda Guerra Mundial se calculan en 400 mil; las de la Unión Soviética, en 27 millones. El dato puede ser conocido, pero suena casi estrambótico cuando es soldado como reivindicación del Ejército Rojo en una serie producida para la televisión estadounidense. Resulta tan extraño como oír diálogos en ruso o ver la hoz y el martillo en la cortinilla de aires constructivistas que abre cada capítulo de *The Americans*, la serie de fx que terminó su ciclo a finales de mayo, luego de seis temporadas.

En plena decadencia de las grandes cadenas televisivas, que sucumben ante la vasta oferta de producciones de los servicios de *streaming*, *The Americans* será recordada como una verdadera rareza. Es probable que en adelante queden pocos espacios para apuestas como ésta, a juzgar por la deriva efectista de la última hornada de series norteamericanas: *The Americans* confió en el criterio del público adulto, al que interpela con arrojo. En el centro de la trama, ambientada en la era Reagan, se encuentra la pareja formada Philip (Matthew Rhys) y Elizabeth Jennings (Keri Russell), un matrimonio joven, con un par de hijos, afincado en los suburbios de Washington, que dirige su propia agencia de viajes. En realidad ambos son agentes encubiertos en una fachada perfectamente orquestada por la KGB, que incluye la relación misma. Su encomienda es proteger secretamente a su patria de los embates estadounidenses, lo que les exige, por decirlo de algún modo, relajar ampliamente los códigos que rigen la moral de cualquier familia tradicional. Cuando es necesario este par debe seducir, engañar, robar o matar... para después llegar a casa a revisar la tarea de los niños con total normalidad. El contrapunto está encarnado en Stan Beeman (Noah Emmerich), el vecino que trabaja ni más ni menos que como agente especial del FBI.

En plena decadencia de las grandes cadenas televisivas, que sucumben ante la vasta oferta de producciones de los servicios de *streaming*, *The Americans* será recordada como una verdadera rareza.

Bajo la batuta creativa de Joe Weisberg, ex oficial de la cia convertido en guionista, el desdoblamiento del relato produce varias capas de significados. La primera explora una grieta inmensa en el estilo de vida americano, al elegir el punto de vista de los agentes soviéticos, que visitan sin reparos los conceptos de justicia y bienestar desde la óptica comunista, o en todo caso del socialismo real. (El discurso tiende a buscar un balance en la última temporada, ambientada en plena descomposición de la Unión Soviética y en la que Beeman gana densidad dramática.)

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Durante seis años *The Americans* sorteó modas y mediciones de audiencia apelando a una cualidad que no abunda en la televisión reciente: la coherencia. Los nudos narrativos que conducen al gran final –y que en otras series de largo aliento se han resuelto con un asesino en serie, poniendo en coma al protagonista o mandándolo de retiro espiritual– sólo sirvieron para alimentar orgánicamente los dilemas morales preexistentes hasta llevarlos a sus últimas consecuencias. Así, la sexta temporada no es más que el resultado de esta progresión natural, cuando la crisis de la pareja representa la escisión de todo un sistema político. Estamos ante una combinación narrativa poco habitual, casi dialéctica: el desgaste cotidiano haciendo eco de grandes conflictos históricos, contención formal para la soltura temática.

Sí, uno de los grandes méritos de *The Americans* fue buscar una audiencia adulta para lanzar preguntas complejas. Se agradecen, claro, las emocionantes tramas de espionaje, las precisas secuencias de acción y las escenas de sexo subidas de tono, pero el verdadero atrevimiento de la serie (y lo que extrañaremos en el panorama actual) es haberse detenido, sin indulgencia, en el abatimiento, el cansancio y la tristeza que llegan junto a las decisiones tomadas en la aparente libertad de la vida adulta. Su ambición no fue menor: enfrentarnos a nuestras derivas como sociedad desde las coordenadas más amargas, que, como ha quedado demostrado, son también las más reales. **LT**

THE AMERICANS
Creada por Joe Weisberg
FX, 2013 - 2018

9:41

LA CRÍTICA

MÁS ALLÁ DEL NIHILISMO

Libro

Texto: Guillermo Nuñez Jáuregui

Sexto Piso ha reunido en un volumen las primeras dos obras de John Barth, uno de los representantes de la llamada “novela posmoderna estadounidense”. De raíz existencialista, anticipan los juegos narrativos de su autor.

La ópera flotante y El final del camino


son las dos primeras novelas de John Barth (Cambridge, EEUU, 1930); ambas fueron terminadas en 1955. Aunque aparecieron de manera autónoma (la primera en 1956, para ser revisada en 1967; la segunda en 1958), desde hace varios años la editorial Doubleday Anchor las ha presentado en un solo volumen, subrayando la manera en que se retroalimentan. Sexto Piso, que publicó dos de las novelas más importantes de Barth –*El plantador de tabaco* y *Giles, el niño cabra*–, ha seguido este ejemplo con nuevas traducciones al español a cargo de Mariano Peyrou. Tiene sentido, pues hay una continuidad temática entre *La ópera flotante* y *El final del camino*: no sólo por los guiños autobiográficos a la juventud de Barth (como las menciones a la universidad de John Hopkins o a Baltimore como espacio geográfico y psíquico), sino porque ambas son relatos sobre triángulos amorosos, aunque desde perspectivas diferentes. Las dos novelas, además, fueron escritas bajo un fuerte influjo existencialista. *El final del camino* es explícita en este sentido, al hacer referencias a la obra de Sartre, y nadie podrá negar las similitudes que tienen sus protagonistas con el modelo de Meursault, el desapegado e inquietante protagonista de *El extranjero* de Camus, para no hablar de las triquiñuelas sofisticas y cínicas que funcionan como andamiaje en obras como *Calígula*, del mismo autor. En ese sentido las novelas tienen un aire más o menos anacrónico, no sólo por sus intereses filosóficos (típicos de la posguerra) sino por el método para darles vida: ¿siguen siendo interesantes las narraciones que, vistas desde un cristal anglosajón, tratan de parejas disfuncionales, pequeños dramas domésticos, fantasías suicidas, conversaciones supuestamente inteligentes y abortos?

Vale la pena preguntárselo en el caso de Barth pues, a pesar de sus afinidades temáticas, en realidad estos dos libros son muy distintos a las novelas sobre la angustia de los suburbios que proliferaron en los años cincuenta y sesenta, con casos notables como *El hombre del traje gris* (1955), de Sloan Wilson; *Vía revolucionaria* (1961), de Richard Yates, o *El cinéfilo* (1961), de Walker Percy. Como ellas, *El final del camino* fue llevada al cine, pero con resultados dudosos (Barth consideró justa una crítica de John Simon: “La principal diferencia entre la novela y la película es que la novela concluye con un aborto desgarrador, mientras que la película es un aborto desde el principio hasta el final”). Tal vez allí, en la dificultad de traducir una novela de Barth a un medio audiovisual (y a uno más bien convencional), encontremos una señal sobre el principal atractivo de este escritor, que comenzaba a perfilarse desde estos primeros trabajos. Después de todo, la obra de Barth luce no por sus temas sino por sus decisiones narrativas. Este esfuerzo es más evidente en su trabajo como cuentista (que lo hermana, aunque no en el tono, con Donald Barthelme), donde ha llevado sus experimentos al límite, como da cuenta *Perdido en la casa encantada*, de 1968

9:41

LA CRÍTICA


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Sorprende que, desde sus primeras novelas publicadas, Barth haya logrado un equilibrio entre la pregunta por la manera adecuada de contar algo y la, digamos, “solemnidad” de sus temas.

En efecto, estas dos novelas de corte humanista ya anunciaban sus intereses formales, especialmente en el narrador hiperconsciente de que está siendo leído en *La ópera flotante* o en el peso agotador y exhaustivo de los diálogos en *El final del camino*. Sorprende que, desde sus primeras novelas publicadas, Barth haya logrado un equilibrio entre la pregunta por la manera adecuada de contar algo y la, digamos, “solemnidad” de sus temas: el paso de la santidad al cinismo o la pregunta por el suicidio como problema existencial. Como lo puso en el prólogo a la edición de Doubleday Anchor (reproducido en la de Sexto Piso): “El hecho de que *La ópera flotante* y *El final del camino* vuelvan a reeditarse treinta años más tarde hace pensar a su autor que quizá sean algo más que los elementos ‘nihilistas’ que las componen: que al menos tan importante como las historias que se cuentan en ellas es el cómo se cuentan. Para decir verdad, lo supe desde el principio”.

Bien visto, no es raro que un tema ético o moral como el suicidio ocupe un lugar privilegiado en estas novelas: se trata de una fantasía de juventud, y Barth apenas contaba con veinticinco años cuando las escribió. Como dice el viejo chiste, los hombres que alcanzan una edad madura rara vez se preocupan por dilemas existenciales, les basta con preguntarse si hay algo en el refrigerador. Como sea, vale la pena prestarle atención a los símbolos y alegorías que rodean a esas fantasías o rebeldías: el vodevil y el *minstrel* (en *La ópera flotante*), la recurrente figura de Lacoonte (en *El final del camino*). Además, es digno de análisis el lugar que ocupan los negros en ambas novelas (ridiculizados en la primera; siniestra autoridad en la segunda). Son elementos enigmáticos que enrarecen estas novelas más allá de la tragedia o la forma en que fueron contadas. **LT**



JOHN BARTH

La ópera flotante / El final del camino

Traducción del inglés de Mariano Peyrou

Sexto Piso, México, 2017


9:41

LA CRÍTICA

LA VENA SONORA DEL PRESENTE

Disco

Texto: Guillermo García Pérez



Young Fathers

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El nuevo disco de Young Fathers, Cocoa Sugar, certifica la centralidad de la música negra en los géneros populares del Reino Unido. Por otra parte, confirma al sampleo como técnica compositiva hegemónica.

El Mercury Prize se ha convertido en un interesantísimo barómetro de la música británica. No suele premiar lo ya celebrado porque sería redundante (Radiohead ha estado nominado con cinco álbumes, pero no ha ganado una sola vez, por ejemplo) y, sobre todo, porque perdería su carácter de apuesta. Las apuestas implican riesgos, por supuesto: en 1997, cuando The Chemical Brothers publicó *Dig Your Own Hole* y Radiohead hizo lo propio con *OK Computer*, el Mercury cayó en manos de Roni Size por su álbum *New Forms*. Y es que parecía que la obra del productor apuntaba a territorios sonoros inauditos desde esas nuevas formas, pero el drum & bass y el jungle se revelaron pronto como géneros con fecha de caducidad. Es un proceso normal: lo que pretende erigirse como radicalmente nuevo tiende a agotar rápido su combustible. Otras distinciones del Mercury, en cambio, han reafirmado su relevancia con el paso del tiempo, como en los casos de Portishead, reconocidos en 1995 por *Dummy*; o de Antony and The Johnsons, premiados diez años después por *I Am a Bird Now*. Una cosa es cierta: estos ejercicios de rastreo, estas apuestas, si son lo suficientemente profundos, si están fundamentados en criterios estéticos y políticos, otorgan cartografías valiosas para la música del presente. Y aunque no siempre acierten muestran, al menos, lo que en determinado momento se consideró visionario: es decir, sirven también para trazar el pulso de una época. Así deberían leerse y dejar de exigirse de ellos objetividad o simple adecuación a lo ya reconocido.

Young Fathers ganó el Mercury Prize en 2014 por Dead, su primer larga duración. Entre los nominados de ese año se encontraban figuras consagradas como Damon Albarn, pero también nuevos exponentes como fka Twigs o Kate Tempest. ¿Qué se leyó en la música del trío (conformado por Kayus Bankole, nigeriano; Alloysious Massaquoi liberiano; y Graham Hastings, escocés) para que obtuviera el reconocimiento? Para contestar habría que intentar rastrear la influencia de la música negra en la isla durante los últimos treinta años, lapso que coincide con la instauración del premio. Tarea imposible para este espacio pero que, enunciada de manera general, puede ayudarnos a bosquejar un mapa: si hace medio siglo la música popular británica se instauró como un proceso cuasi extractivista de música negra estadounidense (si bien encontró nuevos caminos y terminó por conformar una entidad propia, mucho más fría), en las últimas tres décadas la población negra en el Reino Unido (no sólo la africana sino

Tempest. ¿Qué se leyó en la música del trío (conformado por Kayus Bankole, nigeriano; Alloysious Massaquoi liberiano; y Graham Hastings, escocés) para que obtuviera el reconocimiento? Para contestar habría que intentar rastrear la influencia de la música negra en la isla durante los últimos treinta años, lapso que coincide con la instauración del premio. Tarea imposible para este espacio pero que, enunciada de manera general, puede ayudarnos a bosquejar un mapa: si hace medio siglo la música popular británica se instauró como un proceso cuasi extractivista de música negra estadounidense (si bien encontró nuevos caminos y terminó por conformar una entidad propia, mucho más fría), en las últimas tres décadas la población negra en el Reino Unido (no sólo la africana sino significativamente la caribeña) aumentó exponencialmente y terminó por reclamar, por derecho propio, un lugar en su música. Los ejemplos ya clásicos de Massive Attack o Tricky dieron paso en los dosmiles a los de Dizzee Rascal o Roots Manuva y éstos, actualmente, a los de Sampha, Skepta o los ya mencionados Young Fathers. El Mercury también refleja este proceso.

En este escenario, ¿cuál es la particularidad de Young Fathers? Tal vez su nuevo trabajo, el tercero en su discografía, *Cocoa Sugar*, pueda otorgarnos algunas respuestas. En *Cocoa Sugar* el dinamismo de sus dos primeras producciones da paso a un equilibrio sonoro, de mucha mayor madurez que, sin embargo, no pierde su ligereza. Cuando las canciones parecen querer desbordarse hacia el ruido, por ejemplo, sobre todo desde sus secuencias electrónicas, vuelven a encauzarse hacia el formato de canción pop o r&b. El trabajo coral, igualmente (tan cercano al que desarrollan tv On The Radio o raperos como Chance The Rapper o el propio Kanye West), contribuye a otorgarle un armazón, un andamio donde los sonidos pueden organizarse; podría resumirse así: el coro acepta una multiplicidad de fuentes sonoras sólo para organizarlas coherentemente y, en el camino, otorgarle una dosis de estamina. Con ese extraño equilibrio viene aparejada una pregunta por el *desarrollo* –pregunta que considero central para mucha de la música popular contemporánea: y es que en *Cocoa Sugar* se hace patente esa especie de salto por bloques, ya no armónica, tan común hoy en día. Creo que el sampleo ha mutado el pop mucho más de lo que hemos atinado a comprender: las canciones, cada vez más, se construyen ensamblando bloques sonoros e hilándolos ya sea desde el rap o desde el canto melismático del r&b. La obra de Kanye West, en este caso, es ejemplar, y la de Young Fathers es subsidiaria de esta lógica, incluso cuando no se construye con sampleos. Si críticos como Alexis Petridis ha llamado “música pop retorcida y quebrada” a *Cocoa Sugar*, encontrando en ello resonancias políticas con el presente, se debe en gran parte a esta dinámica siempre inestable de ensamblaje. Las suturas del proceso, además, son extremadamente visibles.

Esto también parece reconocer el Mercury, ésta es la vena sonora del presente, pero sólo el tiempo podrá decir si contiene profundidad de época o es perceptible por su superficialidad.

En *Cocoa Sugar* el dinamismo de las dos primeras producciones de Young Fathers da paso a un equilibrio sonoro, de mucha mayor madurez que, sin embargo, no pierde su ligereza.

YOUNG FATHERS
Cocoa Sugar
Ninja Tune, Reino Unido, 2018

160

Figure 131. Tap to reveal tab bar

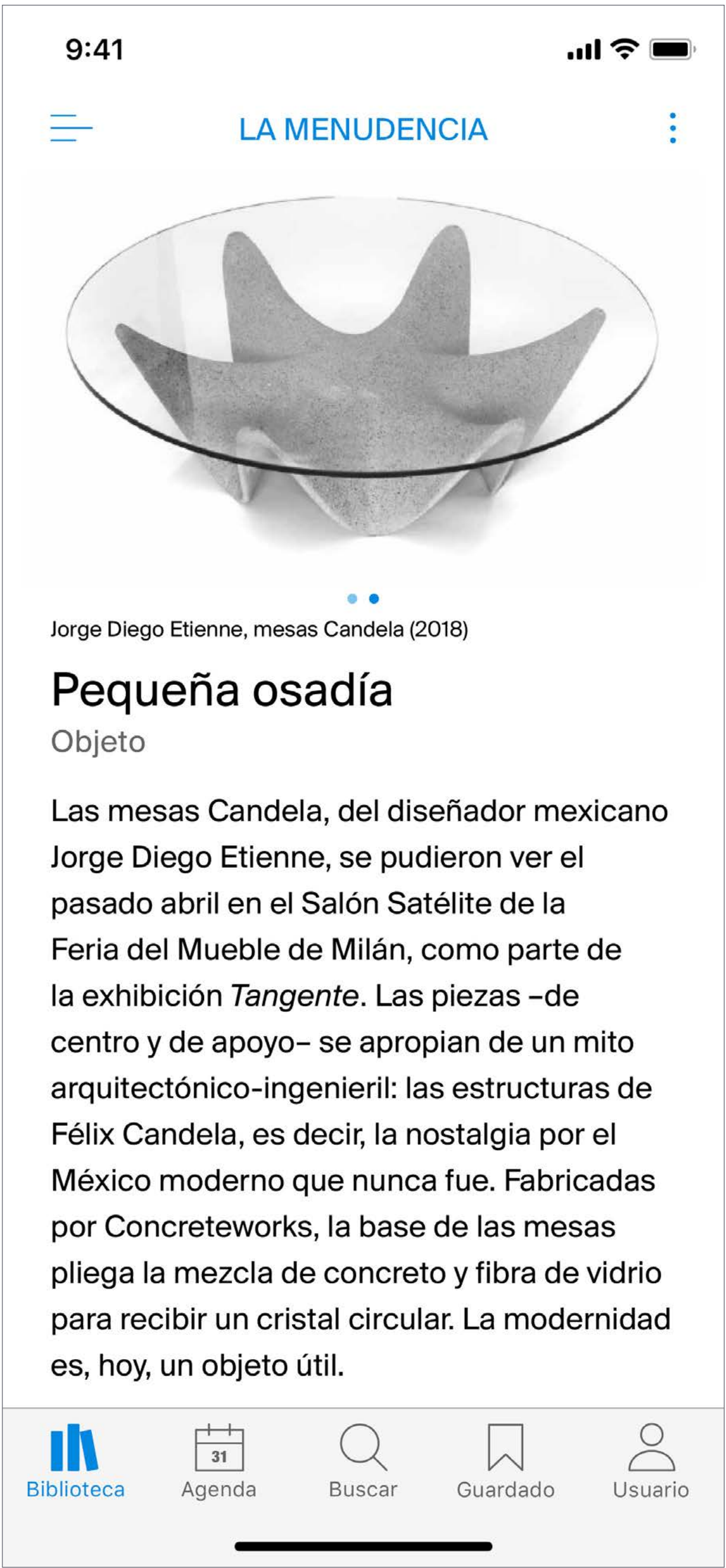
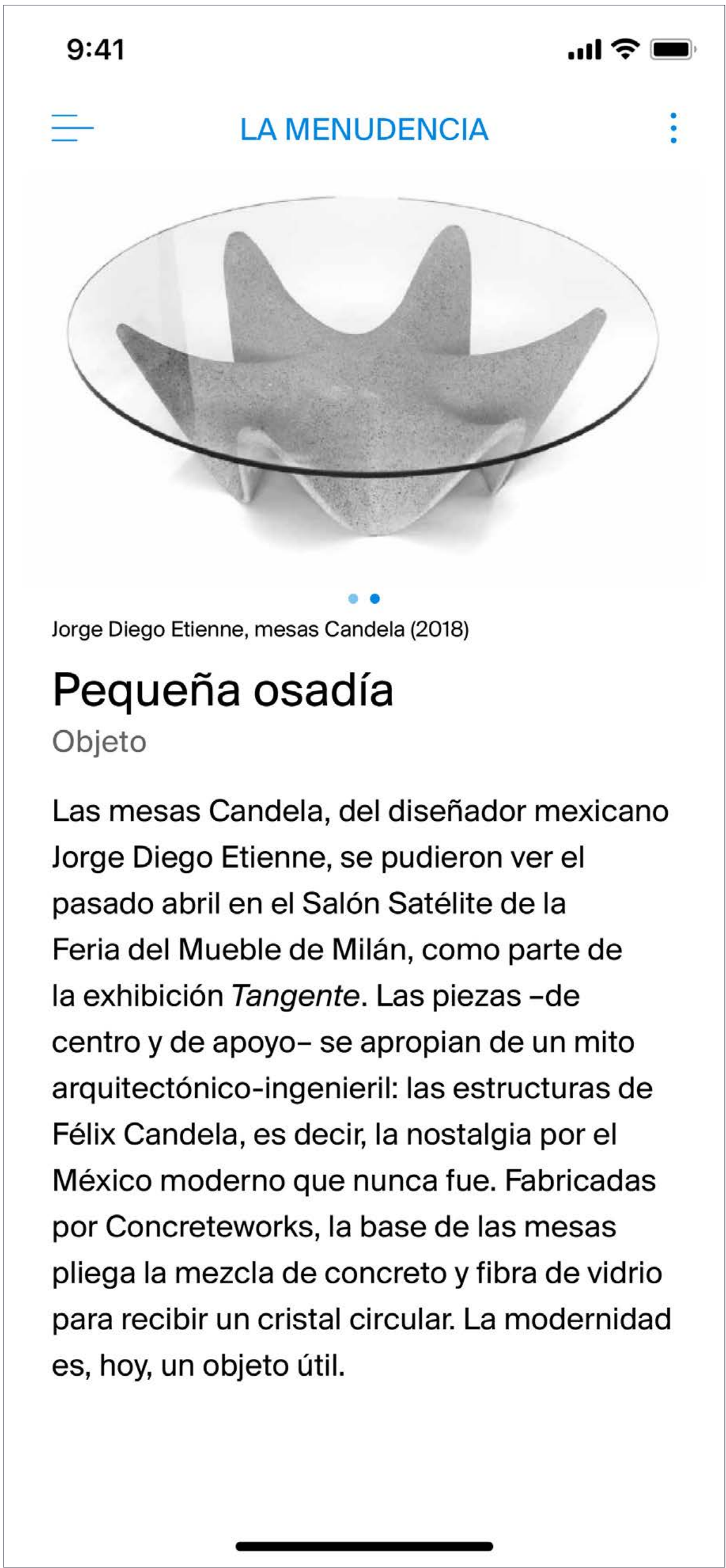
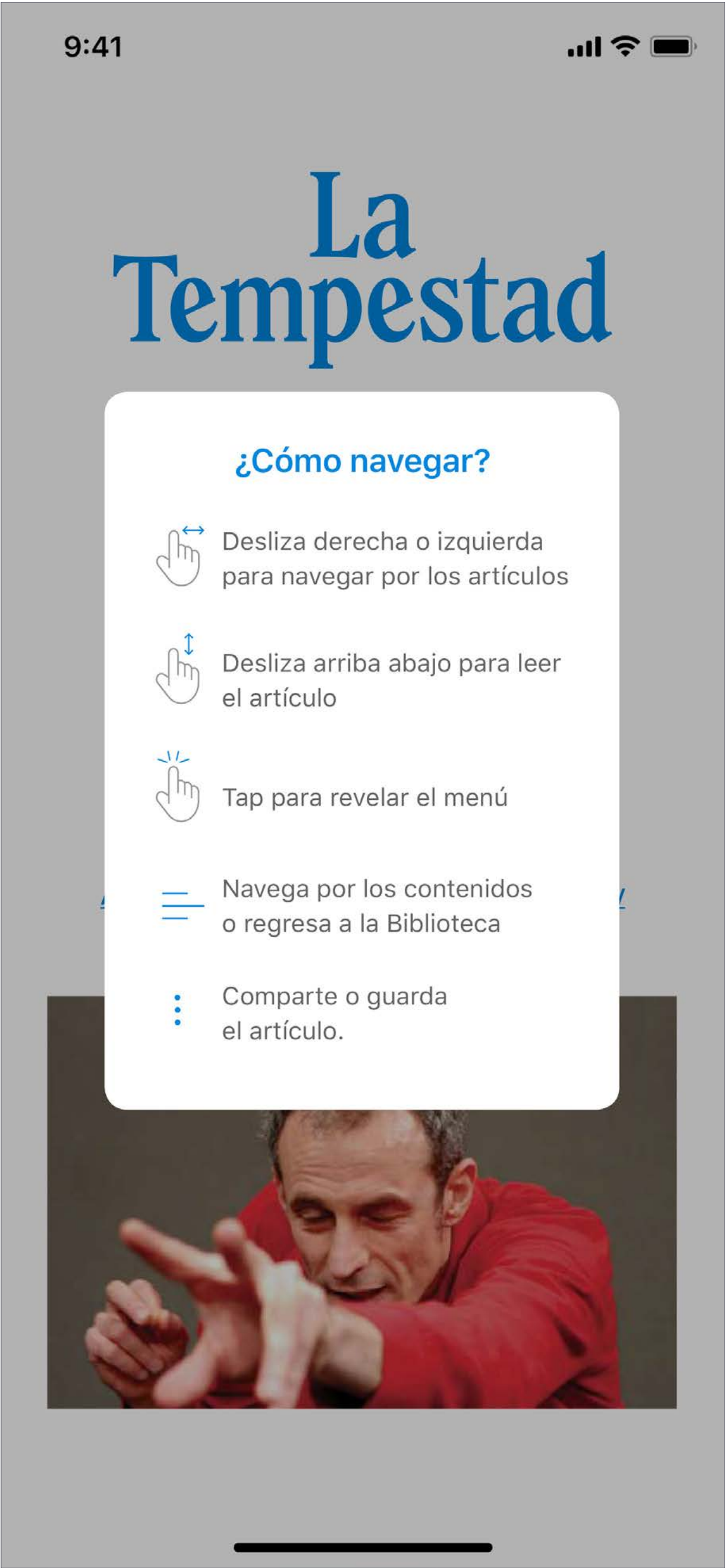
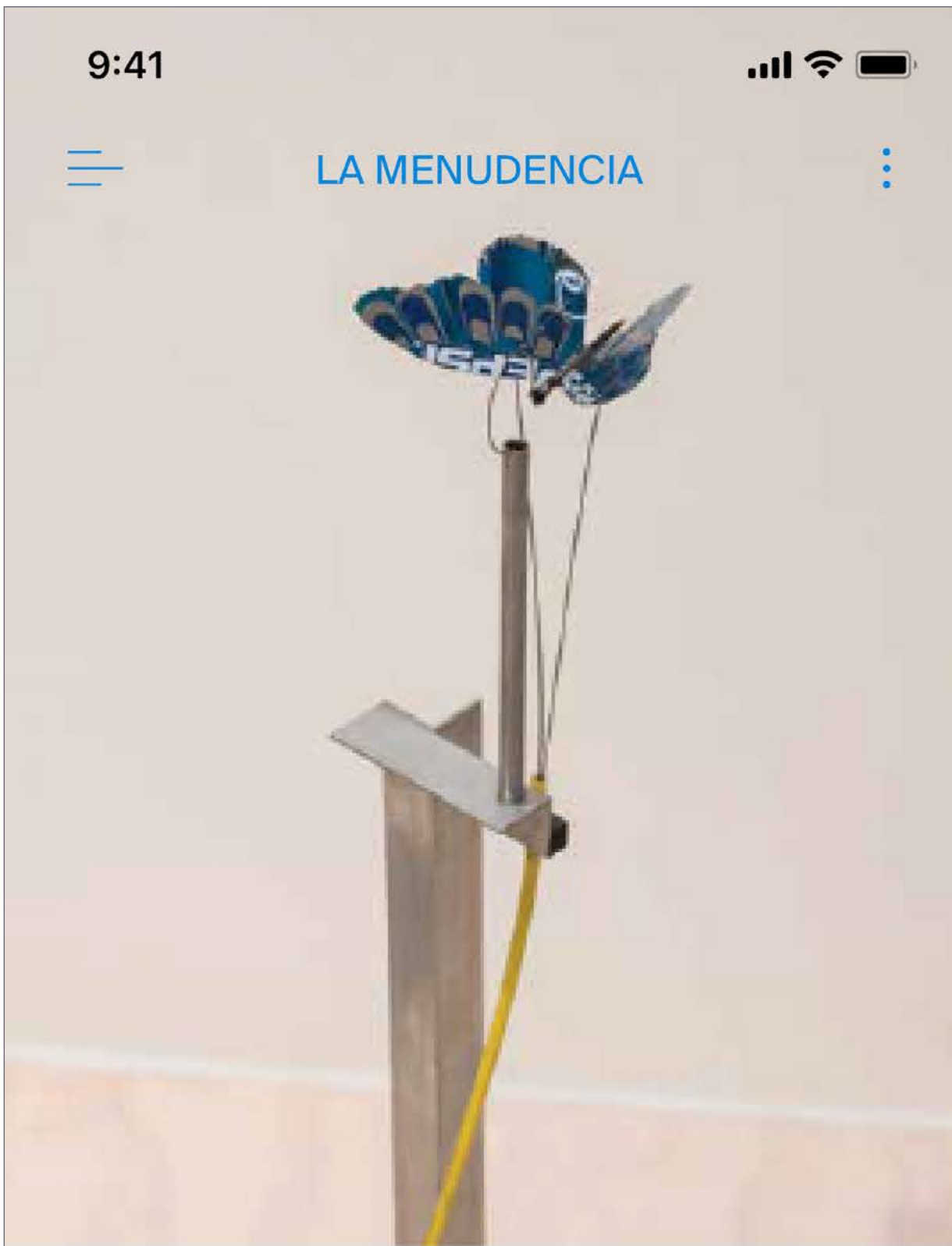


Figure 132. Help screen





Fernando Palma Rodríguez: rostro y corazón

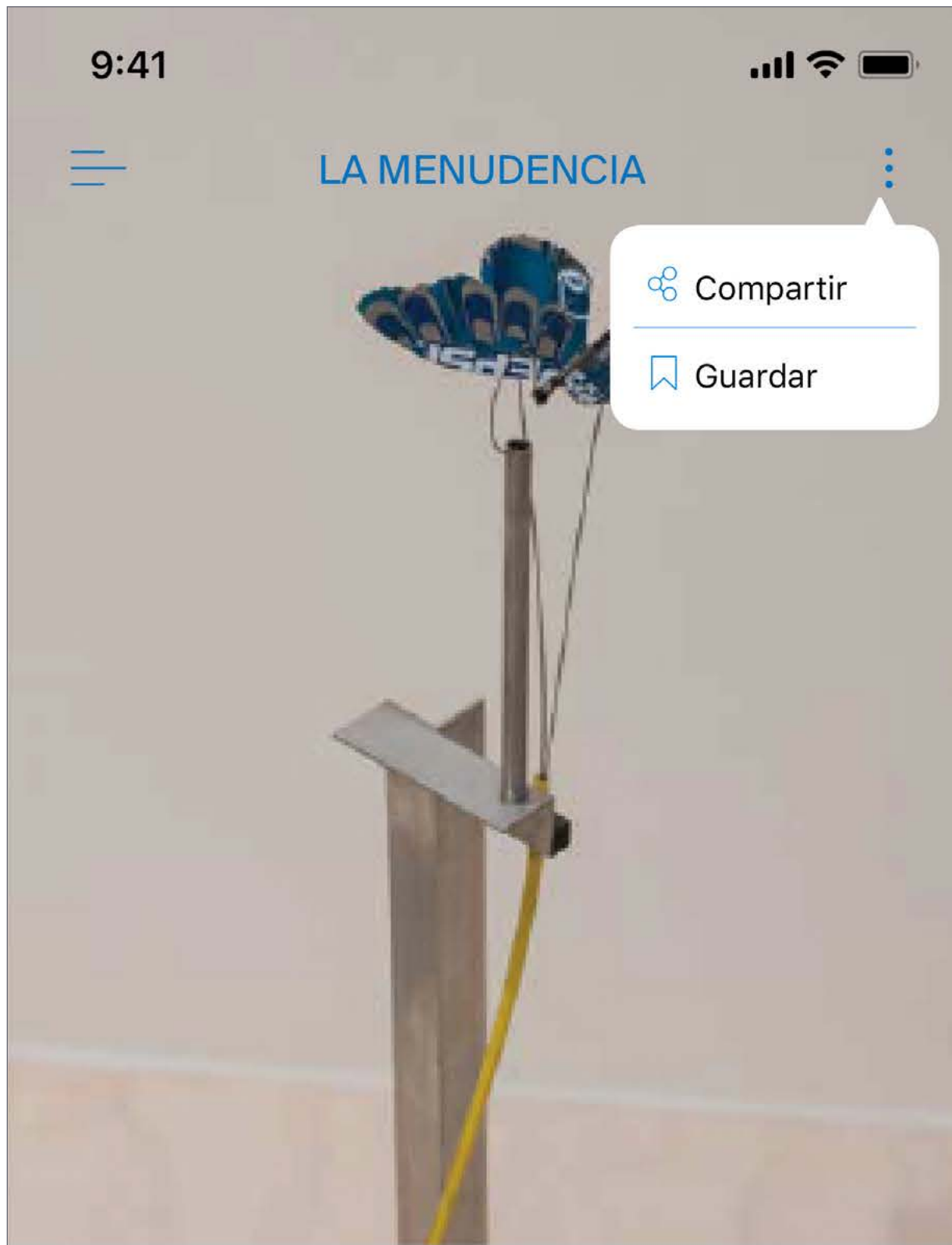
Objeto

Fernando Palma Rodríguez, el artista nahua que trabaja con esculturas robóticas, expone actualmente en el MoMA PS1 de Nueva York.

Palma reside en las afueras de la Ciudad de México, en la comunidad de Milpa Alta, desde donde ha impulsado un renacimiento, o recuperación, de los mitos indígenas como estrategia de activismo social. La exposición *In ixtli in yolotl, We the People* es la primera muestra en solitario del artista en el extranjero. Incluye trabajos de los últimos veinte años, muchos de los cuales fueron restaurados recientemente en colaboración con los estudiantes de ingeniería de la Universidad Tecnológica de los Valles Centrales de Oaxaca, para su exposición retrospectiva en el MACO de esa ciudad. Los performances y esculturas dinámicas de Palma que se pueden ver en el PS1 trabajan como agentes que trastocan el ancestral sincretismo cultural, para la rectificación de las herencias culturales –como el lenguaje, específicamente el náhuatl– de los pueblos endémicos de este país. *In ixtli in yolotl* permanecerá abierta hasta el 10 de septiembre.



Imágenes - Vista de la instalación de Fernando Palma Rodríguez, *In ixtli in yolotl*. Cortesía del MoMA PS1. Obras cortesía del artista y de House of Gaga, Ciudad de México. Fotografía: Kris Graves



Fernando Palma Rodríguez: rostro y corazón

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Imágenes - Vista de la instalación de Fernando Palma Rodríguez, *In ixtli in yolotl*. Cortesía del MoMA PS1. Obras cortesía del artista y de House of Gaga, Ciudad de México. Fotografía: Kris Graves

Figure 133.
Share and save options

9:41

La Tempestad

Volver a la Biblioteca

Portada

Editorial

LA MENUDENCIA

Imagen

Suplicio de la familia

Noticia

Adiós Joy Laville

Objeto

Pequeña osadía

Exposición

Fernando Palma Rodríguez:
Rostro y corazón

Personaje

El profesor del deseo

Infografía

Paisaje mexicano de revistas
impresas 1998-2018

Trayectoria

LA CONVERSACIÓN

Manifiesto espectral

¿Había algo ahí?
Elfriede Jelinek

Danzar en el cubo Entrevista
con Xavier Le Roy
Magdalena Leite y Guillermo García
Pérez

Aprender a Joderte
Carlos Amoraes

Casa en dos tiempos
Carlos Rodríguez

Viernes y Viernes
Juan Cárdenas

40 años, 40 voces
Alfredo Narváez y Ricardo
Velmor

LA CRÍTICA

El cometa de la órbita
excéntrica
Óscar Benassini

Escenas de un matrimonio
(de espías)
Laura Pardo

Más allá del nihilismo
Guillermo Núñez

La vena sonora del presente
Guillermo García Pérez

Seamos realistas, o qué dicen
las medusas sobre la literatura
Tom McCarthy

Figure 134. Pane
Table of contents

163

An interactive prototype with the final design was developed in order to give the reader the possibility of navigating and experience the magazine through the app design.

It can be accessed through this [link](#) or by scanning this QR code

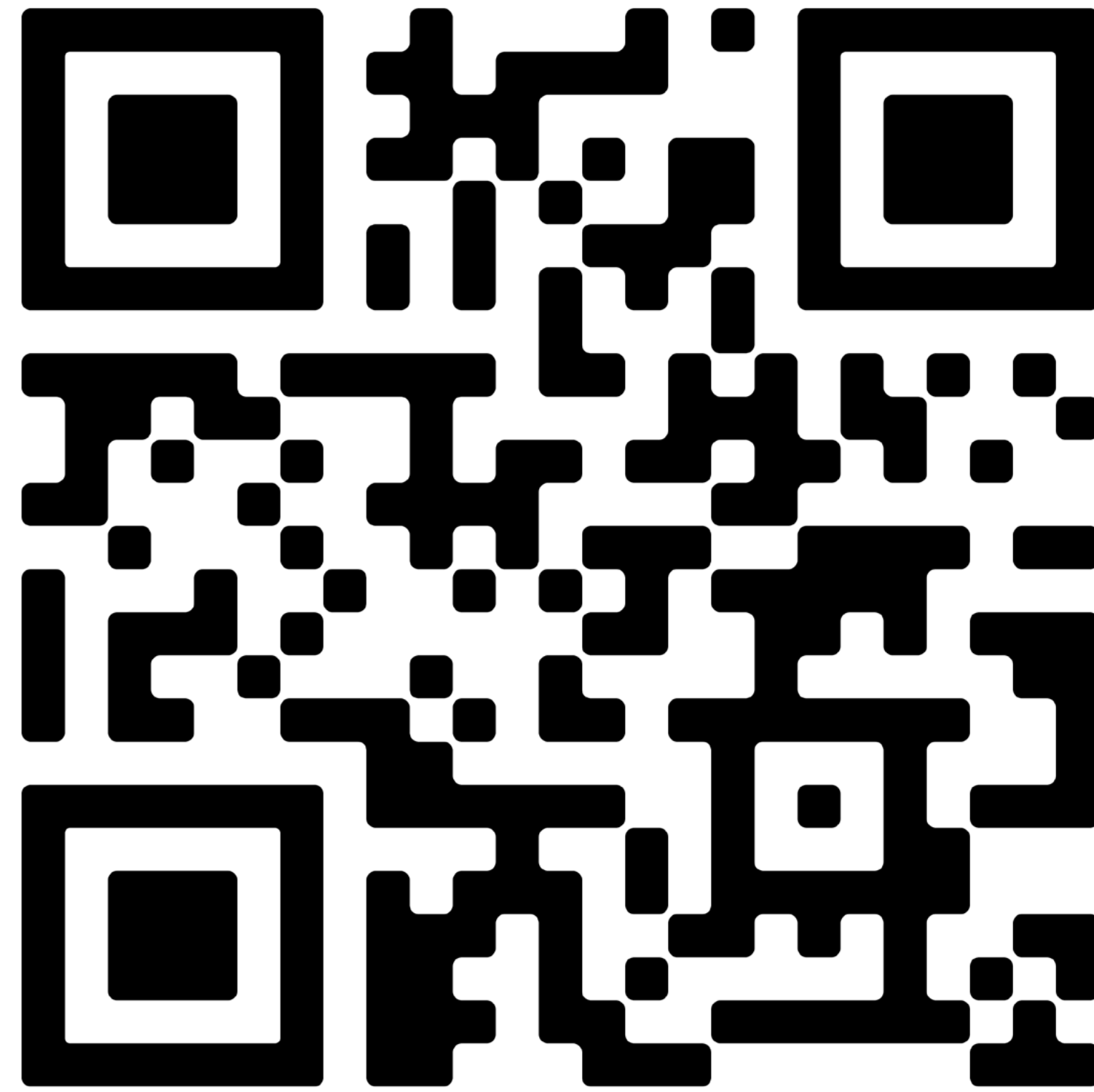


Figure 135.
*Prototype
QR code*

6.3.8 iPad Screens

In addition to the graphic proposal for smartphones, a few screens for the iPad design were developed. It was observed that due to the size, the design has more freedom; additionally, the possibilities of different layouts makes the design of the screens more dynamic than in smartphone. For the text size, the dynamic type size table was followed (Fig. 122). In this case, the size used was Xlarge.



Figure 136. iPad screens

9:41 AM Tue Oct 30th

100%

LA MENUDENCIA



Jorge Diego Etienne, mesas Candela (2018)

Pequeña osadía

Objeto

Las mesas Candela, del diseñador mexicano Jorge Diego Etienne, se pudieron ver el pasado abril en el Salón Satélite de la Feria del Mueble de Milán, como parte de la exhibición Tangente. Las piezas –de centro y de apoyo– se apropian de un mito arquitectónico-ingeneril: las estructuras de Félix Candela, es decir, la nostalgia por el México moderno que nunca fue. Fabricadas por Concreteworks, la base de las mesas pliega la mezcla de concreto y fibra de vidrio para recibir un cristal circular. La modernidad es, hoy, un objeto útil.

La Tempestad

Volver a la Biblioteca

Portada

Editorial

LA MENUDENCIA

Imagen

Suplicio de la familia

Noticia

Adiós Joy Laville

Objeto

Pequeña osadía

Exposición

Fernando Palma Rodríguez: Rostro y corazón

Personaje

El profesor del deseo

LA CONVERSACIÓN

Manifiesto espectral

¿Había algo ahí?

Elfriede Jelinek

Danzar en el cubo Entrevista con Xavier Le Roy

Magdalena Leite y Guillermo García Pérez


Aprender a Joderte

Carlos Amoraes

Casa en dos tiempos

Carlos Rodríguez

UDENCIA



Jorge Diego Etienne, mesas Candela (2018)

osadía

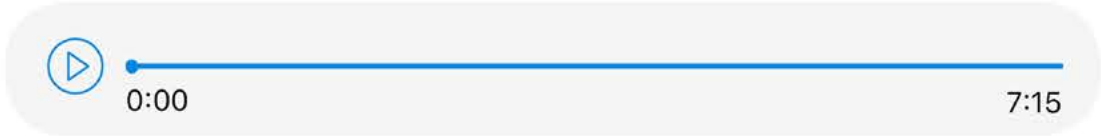
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Casa en dos tiempos

Crónica

Texto: Carlos Rodríguez
Fotografías: Jaime Navarro



En la colonia Santa María la Ribera de la Ciudad de México un nuevo edificio, que se posa sobre una vivienda centenaria, propone la emocionante coexistencia de dos épocas. Visitamos el hotel Casa Mariscal junto al arquitecto y los propietarios.

Tarde o temprano, lentamente, los barrios céntricos de cualquier gran ciudad se transforman. En la colonia Santa María la Ribera el proceso ya está en marcha; aunque, por fortuna, no avanza con la misma velocidad que en la Roma o la Condesa. Aquí el artificio es menos evidente. Sus calles resisten el embate del negocio inmobiliario con infinidad de tiendas de abarrotes (sobreviviendo a la multiplicación de Oxxos), fondas viejas, cantinas baratas, ¡pulquerías! y, sobre todo, gente que saluda con confianza, a la que se le nota el arraigo. Por estos rumbos, podríamos decir, aún no hay necesidad de esconder las canas ni las arrugas.

La Santa María es célebre por varios motivos. Fue el primer fraccionamiento que existió en la ciudad, la cuna de la madre Conchita –una monja acusada de ser la autora intelectual del asesinato de Álvaro Obregón– y el hogar de juventud de Thalía, esa insignia del imaginario televisivo nacional. Hoy las rentas en esta colonia son 38% más baratas que en la Cuauhtémoc y 44% con respecto a la Juárez, según un reporte reciente del diario El Financiero. ¿Cuánto tiempo más podrán sostenerse así?



LOS EMPEÑOS DE UNA CASA

Caminando por la calle Salvador Díaz Mirón, un hombre de cierta edad se detiene a mirar el viejo edificio, marcado con el número 183. Sobre éste, que a todas luces es una casona imponente, un entramado de líneas rectas indica la presencia de una construcción nueva. El señor toca la puerta de madera; una mujer pregunta qué se le ofrece. “¿Qué hay arriba?”, quiere saber. “Es un hotel”, le responde. El zapatero, que tiene su negocio en la casa contigua, se mantiene atento a la plática, aunque ya se acostumbró –en poco tiempo– a la sorpresa de vecinos y paseantes curiosos. En efecto: la casa es un hotel, aunque no uno cualquiera. Sobre este inmueble, conocido

como Casa Mariscal, se proyectan largas sombras del pasado. Actualmente pertenece a Víctor Jaramillo y Juan Carlos Bautista, que al abrir el Marrakech Salón, en la calle República de Cuba, mudaron la escena gay nocturna de la Zona Rosa al Centro. Jaramillo es documentalista y coleccionista de arte; Bautista es escritor. Llevan más de dos décadas juntos y siempre han tenido preferencia (tanto sexual como social, bromea el primero) por las zonas populares, lejos de lo *hip* y, por lo tanto, de lo repetido. Hace un tiempo se embarcaron en un proyecto para transformar su casa de la mano del arquitecto Arturo Álvarez.

“Tiene más de cien años y fue diseñada por Federico Mariscal, el arquitecto que terminó el Palacio de Bellas Artes, que hizo el Palacio Virreinal y los de gobierno que están alrededor del Zócalo”, explica Álvarez, que se encuentra en el patio, a un lado de la fuente. Jaramillo acota que la casa fue hecha ex profeso para el escritor Carlos González Peña. El proyectista continúa el relato: “Luego perteneció a la familia del arquitecto José Luis Cuevas, quien diseñó la colonia Condesa y las Lomas de Chapultepec basado en el movimiento Ciudad Jardín. Más tarde fue de su hijo, Francisco Cuevas Cancino, quien llegó a ser embajador de México ante la onu.



MIRANDO AL CENTRO

La entrada a Casa Mariscal fue modificada. Un par de columnas blancas dan la bienvenida, luego de atravesar un pequeño porche techado. Al girar a la derecha se descubre un pasillo coronado por una escultura de Mickey Mouse. “Un huésped pensó que era un Nadín Ospina; la verdad es que la encontramos en el mercado de La Lagunilla”, confiesa Jaramillo entre risas. Al fondo del corredor hay una escalera que gira sobre sí misma; este caracol de concreto lleva a la nueva estructura, que acoge la mayoría de las habitaciones; pero no es la única manera de llegar ahí. Las sorpresas en la planta baja tampoco han terminado. Luego de atravesar la elegante biblioteca, a la que se llega cruzando un pequeño patio circular, se encuentra el patio central, resguardado por árboles centenarios. Alrededor se ubican unas cuantas habitaciones (la estructura nueva, al fondo, acoge al resto). Una de ellas ofrece descansar en una gran cama antigua, con una cabecera de color dorado, al lado de un armario debidamente restaurado. Complementa la ambientación una vitrina, con múltiples objetos dentro. Los muebles fueron encontrados por Jaramillo y Bautista en mercados de pulgas y ferias de arte. “Ninguna de las habitaciones es igual ni en la forma ni en la decoración, todas tienen elementos diferentes”, adelanta Álvarez. La pieza contigua, que Jaramillo considera más la más *kinky*, presume motivos religiosos por todos lados y conserva uno de los baños originales de la casa. Un carro para transportar maletas, como los que se usan en los grandes hoteles, sustituye al clóset. El tiempo parece detenido, y viene a la mente una frase de Greta Garbo en Gran Hotel: “Aquí la gente viene y va, y en realidad nunca pasa nada”.

Cruzando el patio central se llega a otras escaleras, que conducen al añadido. Álvarez se detiene y explica el modo en la intervención arquitectónica tiene correspondencia con la construcción original, si bien obedece a una lógica estructural y espacial propia. “Se alzaron unos marcos y, sobre ellos, una estructura de acero a 45 grados. Eso generó muchos espacios triangulares. Es una de las cosas que quería lograr: no largos pasillos atravesados por puertas –una distribución vinculada a la idea original de Mariscal, acostumbrado a hacer edificios públicos, muy amplios– sino más bien espacios que se van abriendo y conectando, creando una dinámica de extensiones habitables”.

Las habitaciones comparten sólo dos características: los baños terminan en triángulo y todas poseen una terraza privada. Algunas tienen dos pisos (una de ellas es casi una casa japonesa, pues el ancho del espacio es muy reducido con respecto a su longitud), otras cuentan con doble altura y tapancos. Se utilizaron materiales sencillos de acabado impecable. Los muros exteriores están recubiertos de tezontle; en los interiores hay mármoles nacionales, de Santo Tomás, y madera de pino en las cabeceras. La herrería, realizada con precisión, es otro elemento importante del conjunto: las ventanas y los percheros triangulares, diseñados por el arquitecto, aportan un sutil toque industrial, que contrasta con la decoración a base de fotografías, objetos y curiosidades de la colección de arte y diseño de Jaramillo y Bautista. La organización de las habitaciones logra que ninguna quede frente a otra; todas miran al patio, hacia los árboles.



Una manera de conciliar el esplendor

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Una manera de conciliar el esplendor arquitectónico de antaño con la inminente e irremediable transformación de los barrios.



UNA VIVENCIA

Consciente del impacto que un proyecto de este tipo puede tener en una colonia que se encuentra en pleno proceso de cambio, Jaramillo recuerda la idea con la que Bautista y él iniciaron la empresa: que los visitantes conozcan la ciudad y la colonia de una manera más real. “Nunca nos gustó el estilo estandarizado de los hoteles. Lo que enriquece es volverse parte de un lugar y observar cómo vive la gente. Queremos brindarle a nuestros huéspedes lo que a nosotros nos gusta vivir cuando viajamos”.

En medio de todas las cosas que pasan en la Santa María la Ribera, donde cada vez hay más turistas y más desarrolladores tirando casonas para construir condominios, Casa Mariscal propone apropiarse del espacio desde el afecto y la planeación. Una manera de conciliar el esplendor arquitectónico de antaño con la inminente e irremediable transformación de los barrios. **LT**





EL COMETA DE ÓRBITA EXCÉNTRICA

Exposición

Texto: Óscar Benassini



© Oliver Santana
Vistas de *Reportaje plástico de un teorema cultural*
de Melquiades Herrera en el MUAC

Una de las figuras más esquivas del arte contemporáneo mexicano, Melquiades Herrera, es el objeto de una exposición en el MUAC: el grupo Los Yacuzis ha organizado su singularísima colección de objetos.

Hay que decirlo sin rodeos: Melquiades Herrera es uno de los creadores más importantes del México contemporáneo, y también uno de los menos atendidos, para bien y para mal, por la industria cultural, de ahí que se haya convertido casi en un personaje mítico, un “artista para artistas”, un caso de estudio, un autor difícil de mercadear. Como ningún otro, Herrera encarnó las complejidades estéticas y socioeconómicas de la semimodernización de nuestro semipaís. Herrera fue, o es, el gran no-productor de la no-obra. Un surrealista tercermundista, un dadaísta irónico, un performancero con una sensibilidad popular de masas, un Duchamp menos vanidoso y, sobre todo, un artista, o un crítico, con sentido del humor. Un cometa con una órbita muy excéntrica, que muy probablemente no volveremos a ver.

Reportaje plástico de un teorema cultural, la revisión de los archivos o el legado de Melquiades Herrera, en el muac, es una exposición sin sala, en el recibidor de Arkheia, el centro de documentación del museo, que no pudo haber estado más en sintonía con el aura melquiadesca. Pero ¿de qué otro modo podría exhibirse su obra? Los muros y vitrinas, llenos con su colección de objetos, están confeccionados para que los visitantes se asombren con el extraño caso del “peatón profesional”, a la manera de un gabinete de curiosidades. Si digo que la exhibición es insuficiente no es un reproche: una revisión del trabajo de Herrera se antoja para al menos un par de las salas del muac, si bien su visión es quizá de nicho.

Hay que decirlo sin rodeos: Reportaje plástico de un teorema cultural no sucede completamente en la exposición, los argumentos curatoriales o las claves de esta nueva lectura se encuentran en las páginas de su doble en papel. La eficacia del ensayo o curaduría o reportaje documental o plástico de Los Yacuzis, el grupo de estudios subcríticos detrás de la muestra, depende de las teorías o relecturas publicadas en el cuadernillo que la acompaña. De otro modo, sin la inyección crítica, esta nueva revisión de la obra del artista se habría sumado al ámbito antropológico: como un entrañable vistazo a la trayectoria de un exótico.

En el cuadernillo Los Yacuzis desarrollan una teoría robusta sobre las proposiciones de Herrera. Segmentan la relectura de su archivo, más de cien cajas conservadas por Arkheia, mediante hipótesis, axiomas, proposiciones, secciones, ejemplos y conclusiones fantásticas, pero inteligentes, que evocan la sabiduría del merolico. El Folio publicado por el MUAC con textos de Sol Henaro y de los propios Yacuzis (Roselin Rodríguez, Natalia de la Rosa, Nika Chilewich, Julio García Murillo, Gustavo Cruz y Daniel Aguilar Ruvalcaba) encarna los laberínticos sentimientos de Melquiades Herrera. El grupo es el tentáculo teórico de Biquini Wax, un apéndice independiente muy relevante para el arte que se está cocinando en México. Las enseñanzas de Herrera son uno de sus evangelios. El remate teórico del libro resume los argumentos del proyecto:

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CONCLUSIONES GENERALES

1. En relación con las conclusiones de la Sección 1, 2, 3, 4, 5 y 6, se puede deducir que la proveniencia de Melquiades desde el futuro resulta un hecho irrefutable. Después de su muerte, su colección continuó el camino trazado: “Desde un principio, esta colección no fue concebida como algo privado y personal, sino como un hecho artístico destinado al público”.

2. La transfiguración pública de su colección corta con el mismo filo la alta cultura y la industria cultural a partir de una óptica estrábica, un automatismo mecánico, una Coca-Cola diaria, un antiduchampianismo metódico, un cuchillo doble filo y una pedagogía experimental.

3. “El materialismo concibe, con demostraciones, la afirmación de que el arte es producto de su época”. 4. Este Teorema sólo contempla seis caras de un dodecaedro. De lo que no se puede materializar, hay que callar.

“El ahora está en la vista”.

En el 100 aniversario de nacimiento de Pedro Infante, 18 noviembre de 2017

[Las comillas indican las frases de Melquiades Herrera]

Reportaje plástico de un teorema cultural anuncia el interés de una red de creadores, agentes y productores culturales por acciones artísticas que no necesariamente alcanzan el Olimpo del mercado o las salas principales de los museos. Lo que han hecho Los Yacuzis, a través de esta muestra y con los eventos alrededor de las prácticas de Herrera, es replantear la posibilidad, tan antigua como ingenua, pero no por eso menos provocadora, del arte como una forma de vida. O viceversa. El “reportaje plástico” es muy importante, pero es un poco triste ver disecada la obra de uno de los pocos artistas mexicanos silvestres y autónomos. Es como pararse frente a la reproducción para museo del extinto mamut. **LT**



MELQUIADES HERRERA
Reportaje plástico de un teorema cultural
Los Yacuzis, curadores
Museo Universitario Arte
Contemporáneo, Ciudad de México
Del 3 de marzo al 22 de julio

7. Conclusion

In the last decades, publications have been gone through an era of transformation: they became digital adapting their content to fit in screens, created new business models to make their online presence profitable, developed websites and apps for mobile devices, and nowadays they are distributing their content through every social platform. Publishers have been adapting to these changes in order to respond to their readers' needs, and although many publications still produce their print numbers, they are putting all their efforts to achieve a good digital presence. Undoubtedly, the design has been playing an essential role in all this, trying to make the content visible, accessible, and engaging.

As the design is the core of this research, it was explored in different areas, going from editorial design to interface design, from the theoretical to the practical which was explored in the cases of study and applied in the practical project. The set of all these explorations gave us the following conclusions:

Publications are no longer seen as a bunch of printed papers; they have been redefining their concept, adopting the changes that the digital era has brought. They have been transforming with their readers, at the beginning offering them digital products designed for physical objects, (the replica) a not very successful solution. However, it has been a long road, and publishers have been putting all their efforts into achieving solutions that can offer their readers innovative and unique experiences.

170

The experience that a reader can have on a printed edition can never be replaced by the experience of the user in a digital publication. Publishers and designers must understand that they are designing and creating experiences for two completely different mediums. Digital publications must be designed as digital products, with all the restrictions and possibilities that this entails.

The importance of maintaining a strong visual identity. Readers should feel in the same publication, even if they are consuming their content in the printed version, reviewing news on the web, or exploring interactive content through its application. A strong visual identity consists of maintaining the essence of the publication in all the available platforms that the publication offers.

Digital publications should be designed responding to their readers' habits and needs. Readers can have a good experience in this type of publication when they were designed for digital devices. This means that among other things, it should be readable, interactive, and easy to navigate.

Apps can be thought of as a perfect solution for publications as magazines or newspapers that want to stay true to their editorial content. A well-designed app can create a unique experience with the reader, allowing them to interpret their content through good design, interactions, audios, and extra content. Besides, apps are good business models since it is easy to get profitable through methods as the subscription model.

To summarize, digital publications can communicate as effectively as print publications; it is only a matter of understanding how the design should act in the digital product. If the design is applied effectively, the reader will be able to experience the publication in a way that a print edition might never do.

What is next for digital publications?

Nowadays, we are facing an era where we are oversaturated of information, where the internet has allowed anyone to become a publisher. Social media platforms have become the primary access for information, where the excess of poor quality content has caused users to distrust truthfulness, and because of this, digital publications are more important than ever. Their innovative solutions and content exclusive have made them worthy of paying. People are starting to believe in the quality of these online content.

171

It is complicated to predict what is coming for digital publications, but as the development of new technologies is running so fast, we can expect changes in digital publications to occur at the same rate. Two months ago, Time was launching its first AR and VR app, presenting a new form of visual storytelling and establishing the level of immersive journalism that Time will continue to bring to their readers. In the same way that Time has surprised its readers with the launch of its new application, it can be assured that other magazines are working to achieve the solutions as innovative and unique as this.

So for the future, we can only expect more changes, so publishers and designers must work together in order to provide what the readers' needs, with innovative and engaging content.

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175

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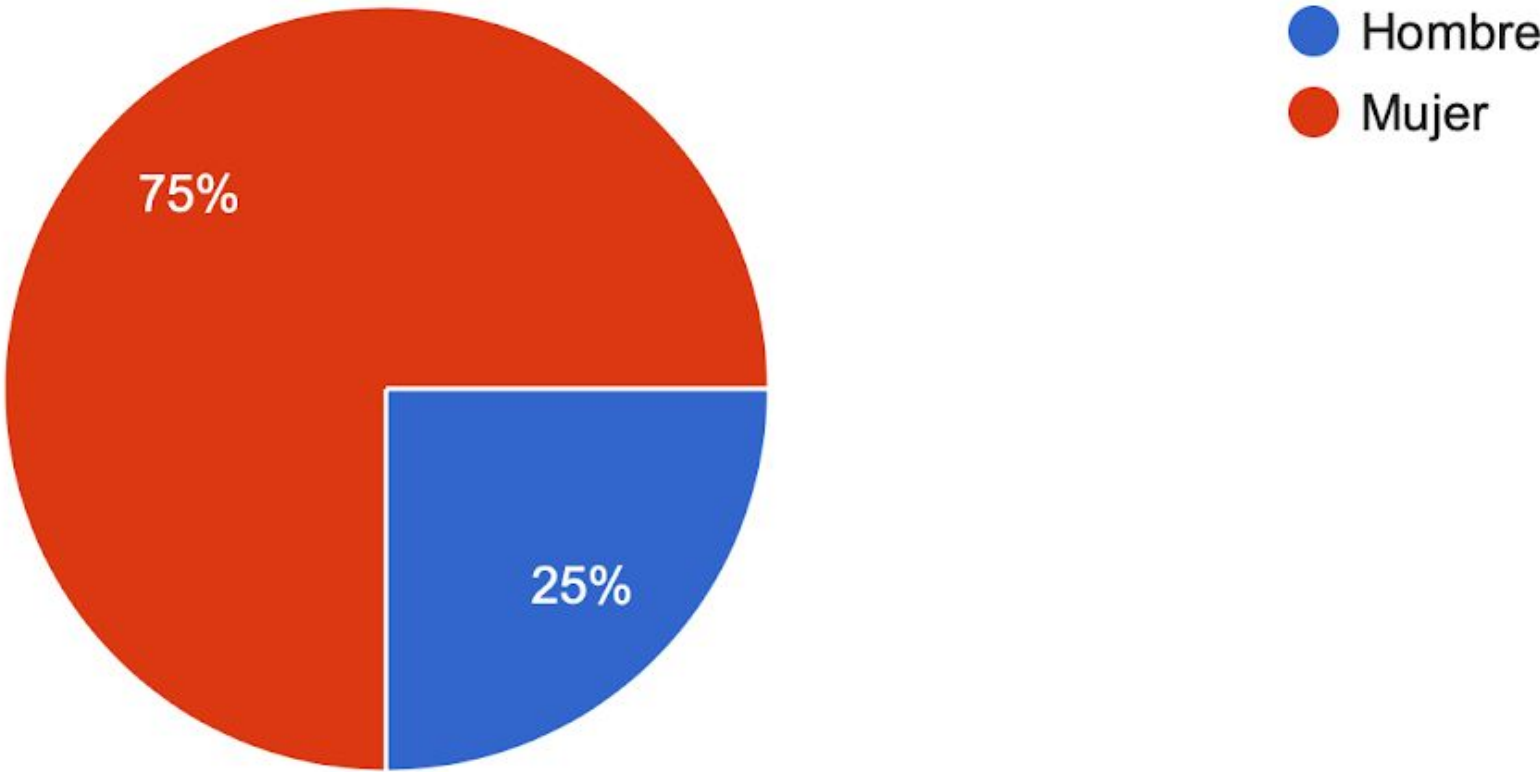
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9. Appendix

9.1 Survey

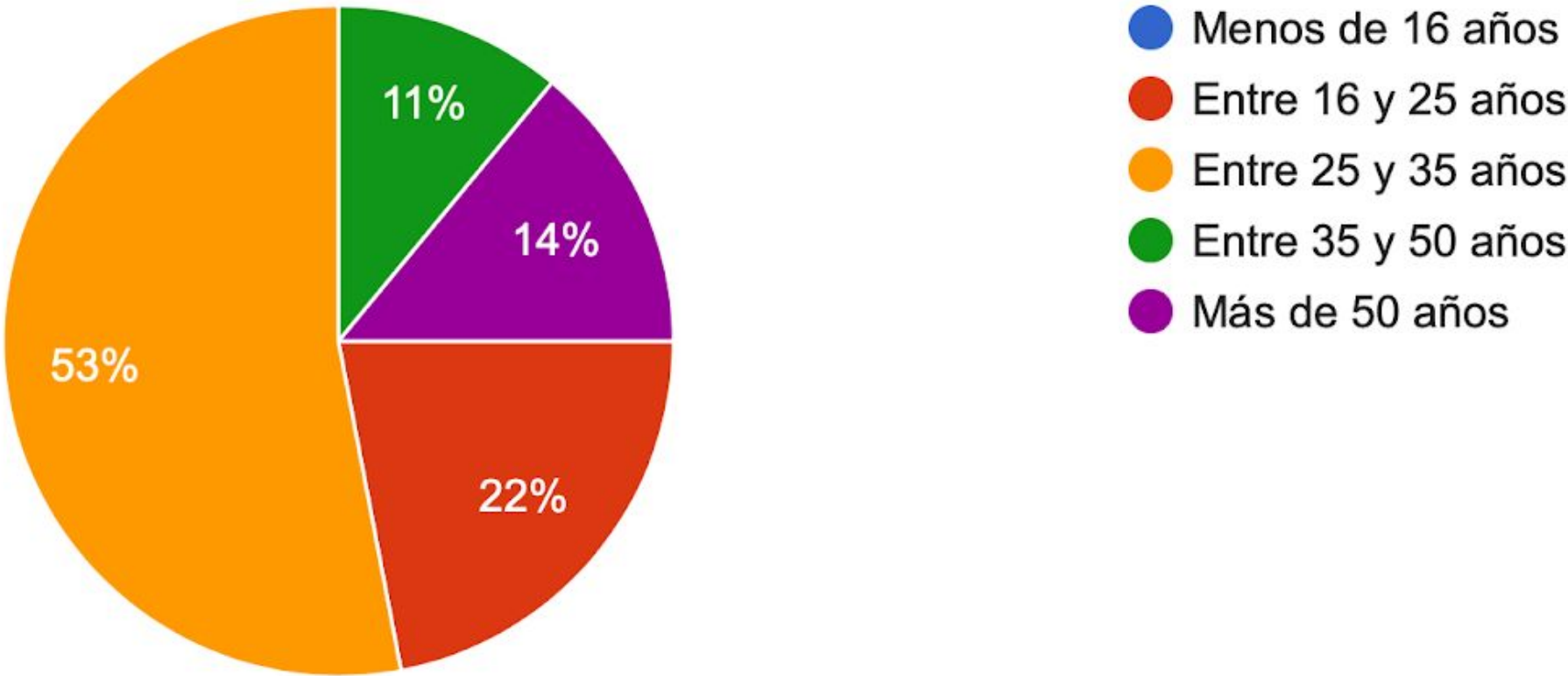
Sexo

100 responses



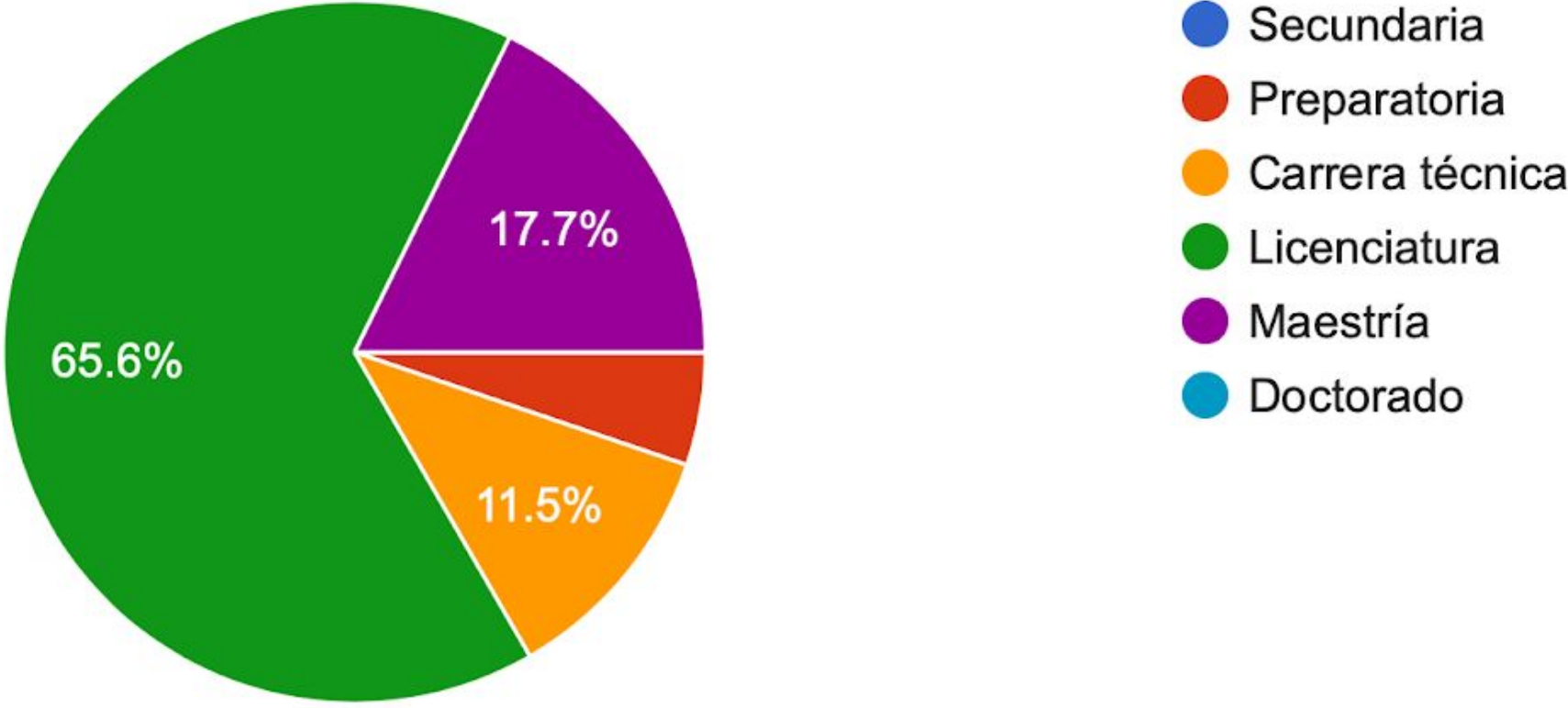
Edad

100 responses



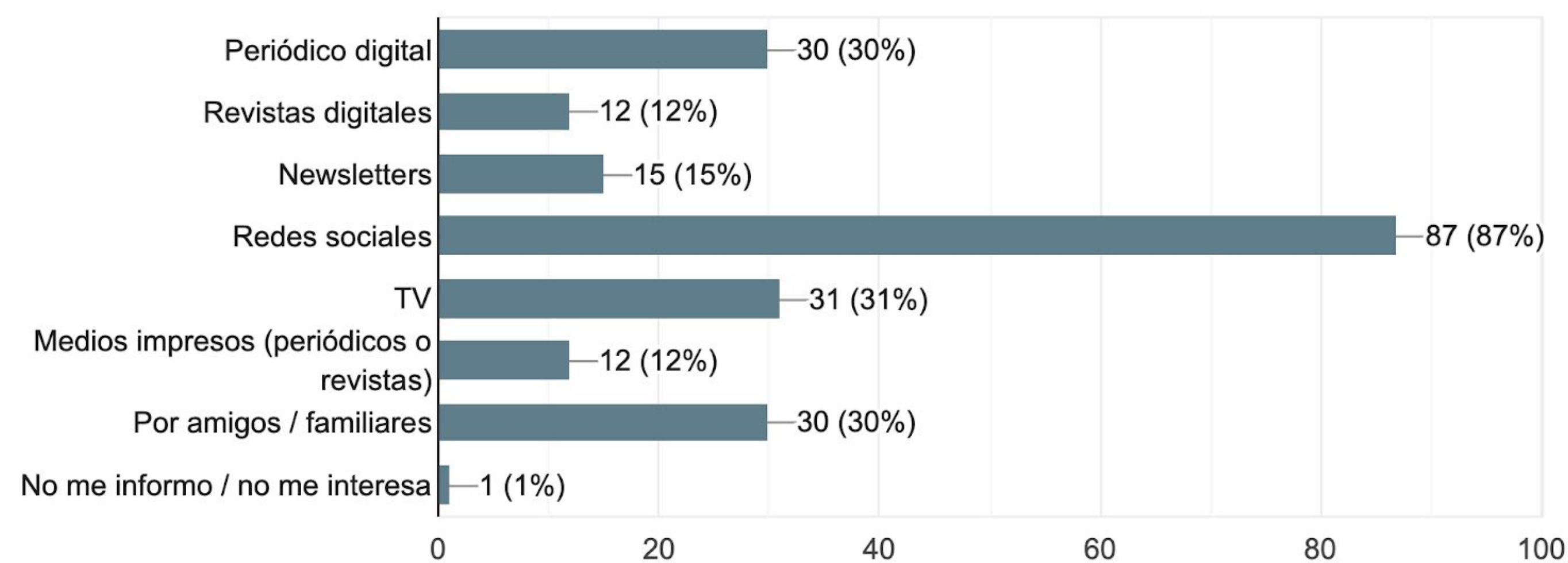
Nivel máximo de estudios

96 responses



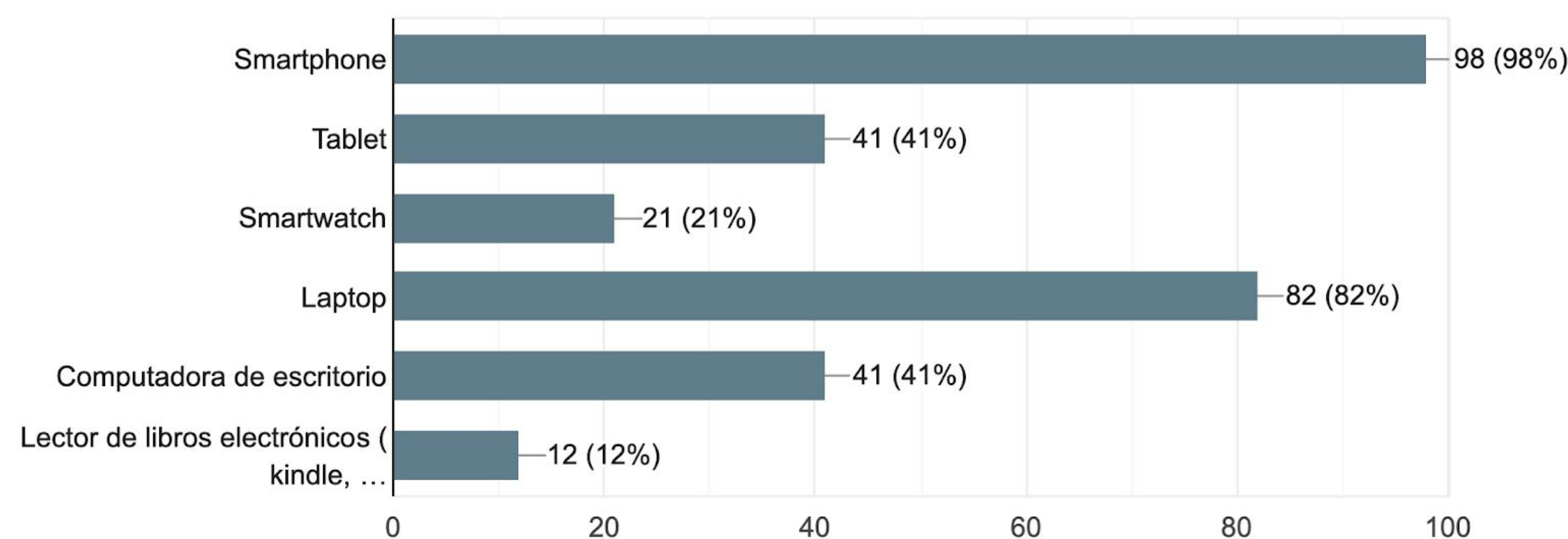
¿Cómo recibes las noticias normalmente? Selecciona una o más opciones

100 responses

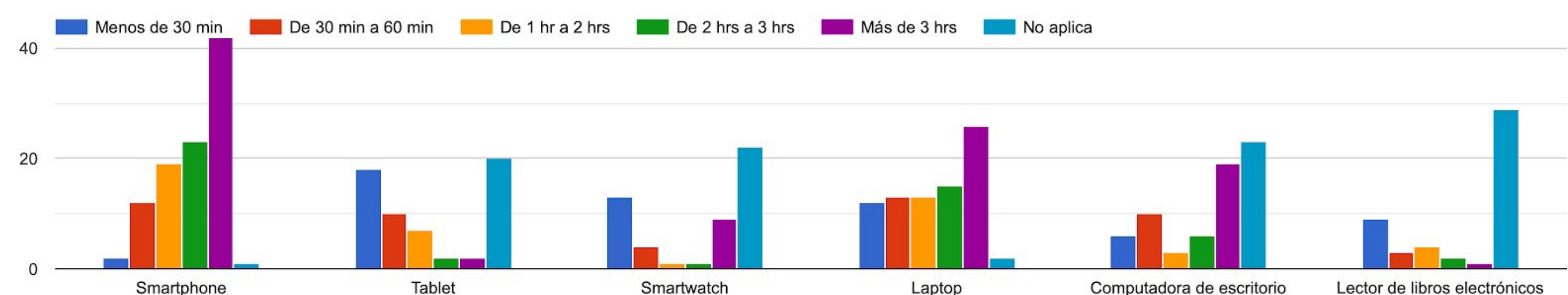


Dispositivos a los que tienes acceso. Selecciona una o más opciones:

100 responses



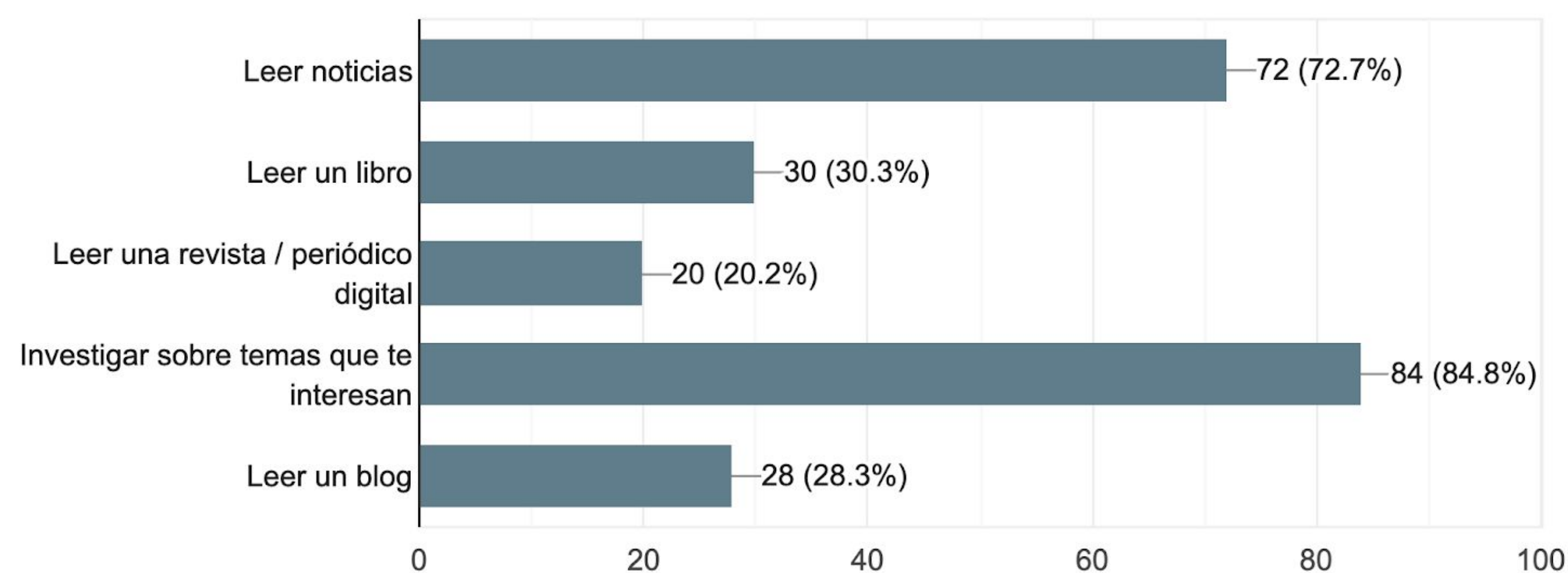
Determina el tiempo que pasas conectado a los siguientes dispositivos por día



177

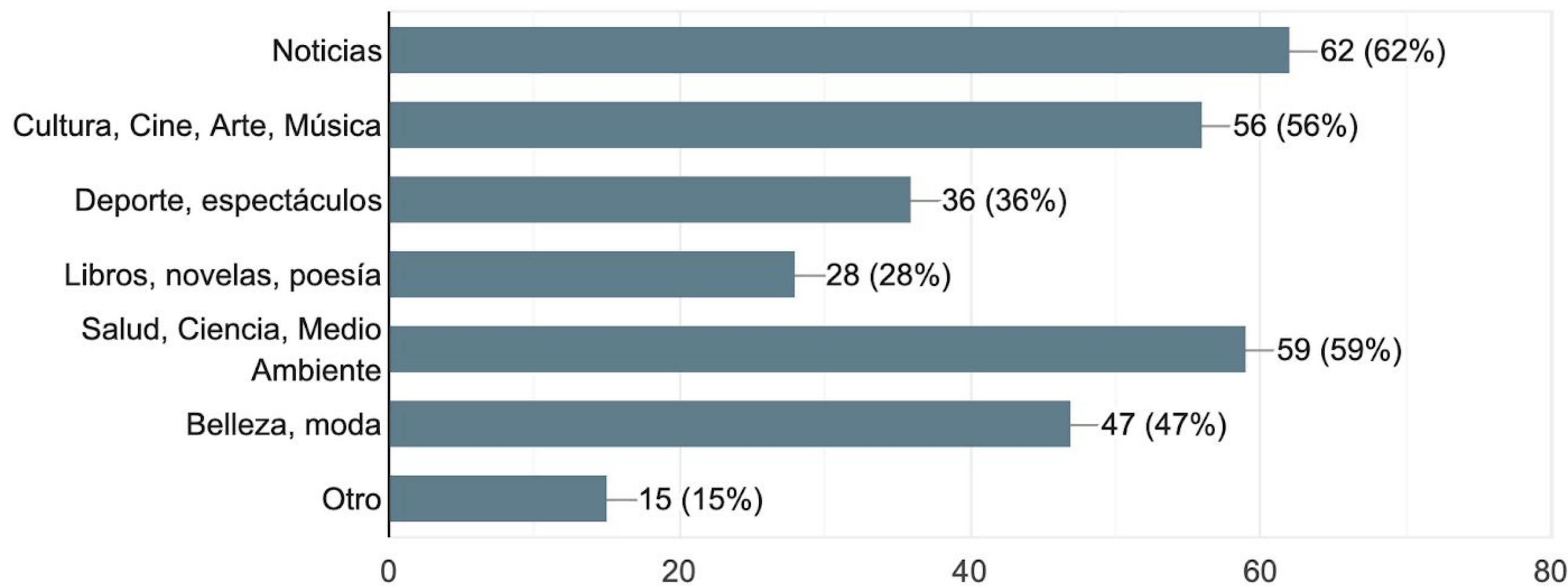
Selecciona una o más opciones. En la última semana, utilizaste alguno de estos dispositivos para:

99 responses



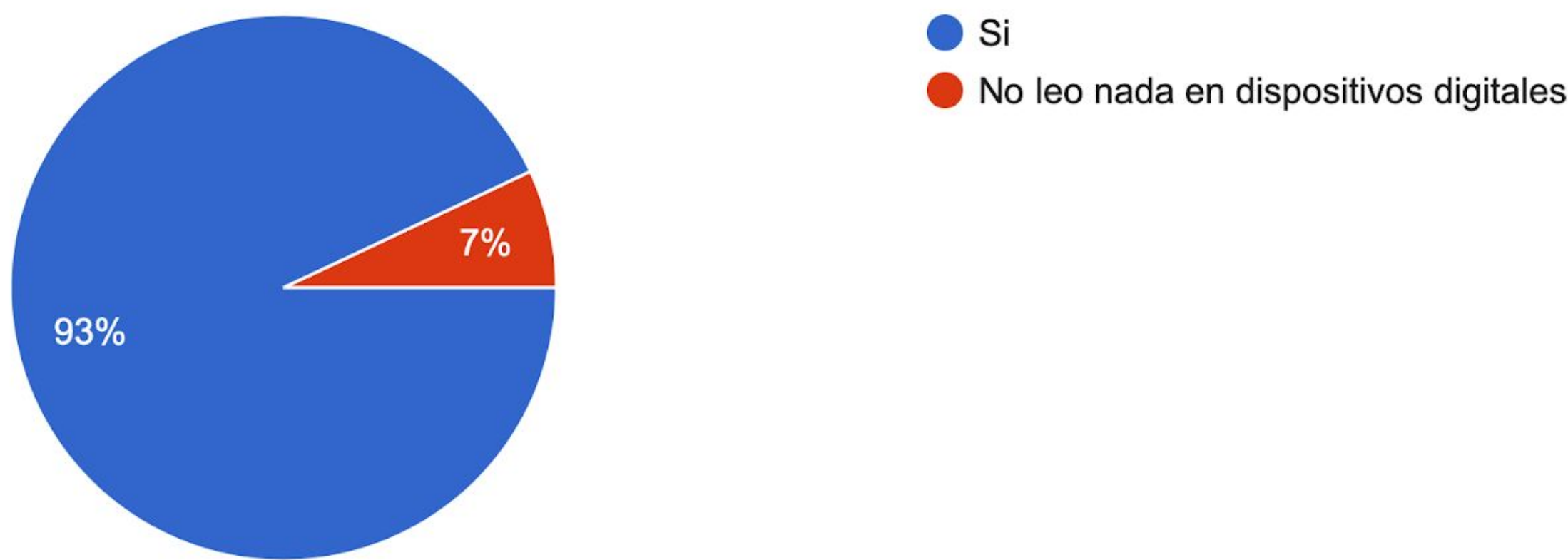
Temas que consultas normalmente por interés propio. Selecciona una o más opciones

100 responses



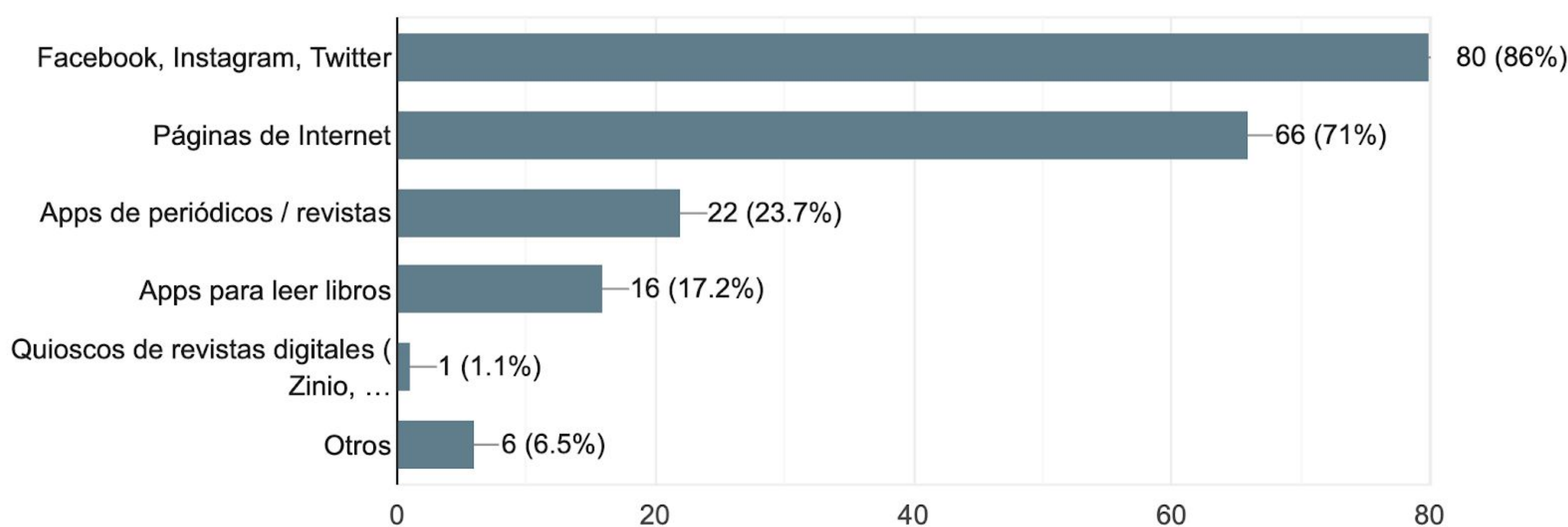
En la última semana, ¿leíste algún contenido digital? (considera un artículo en redes sociales, un libro, periódico o revista digital, un blog o una noticia)

100 responses



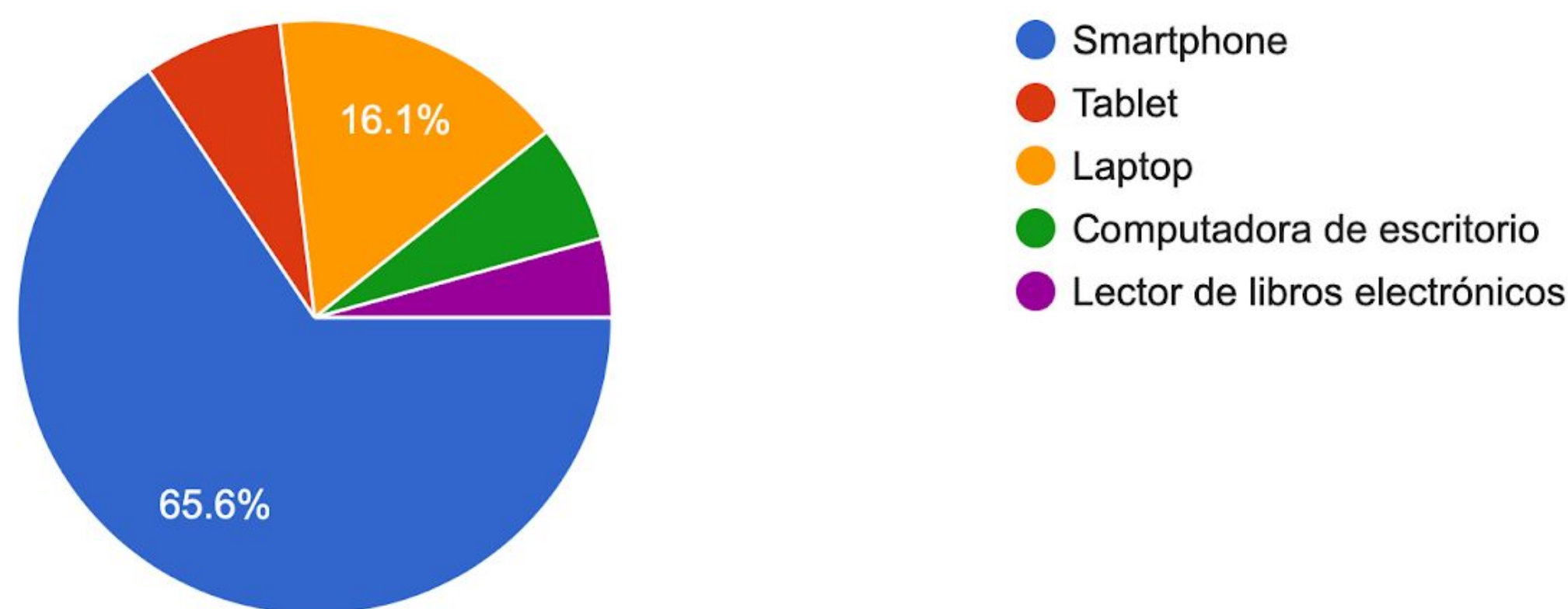
¿Cuáles son las aplicaciones que más utilizas para leer? Selecciona una o más opciones.

93 responses



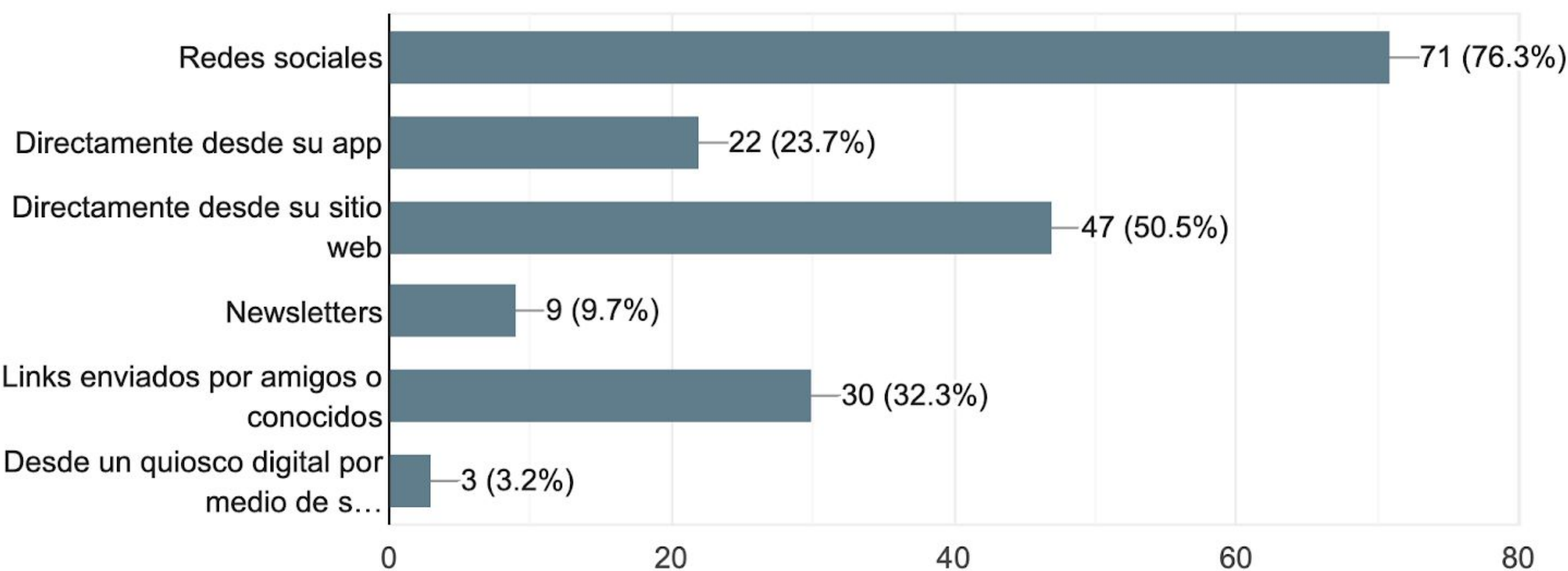
¿En qué equipo lees normalmente?

93 responses



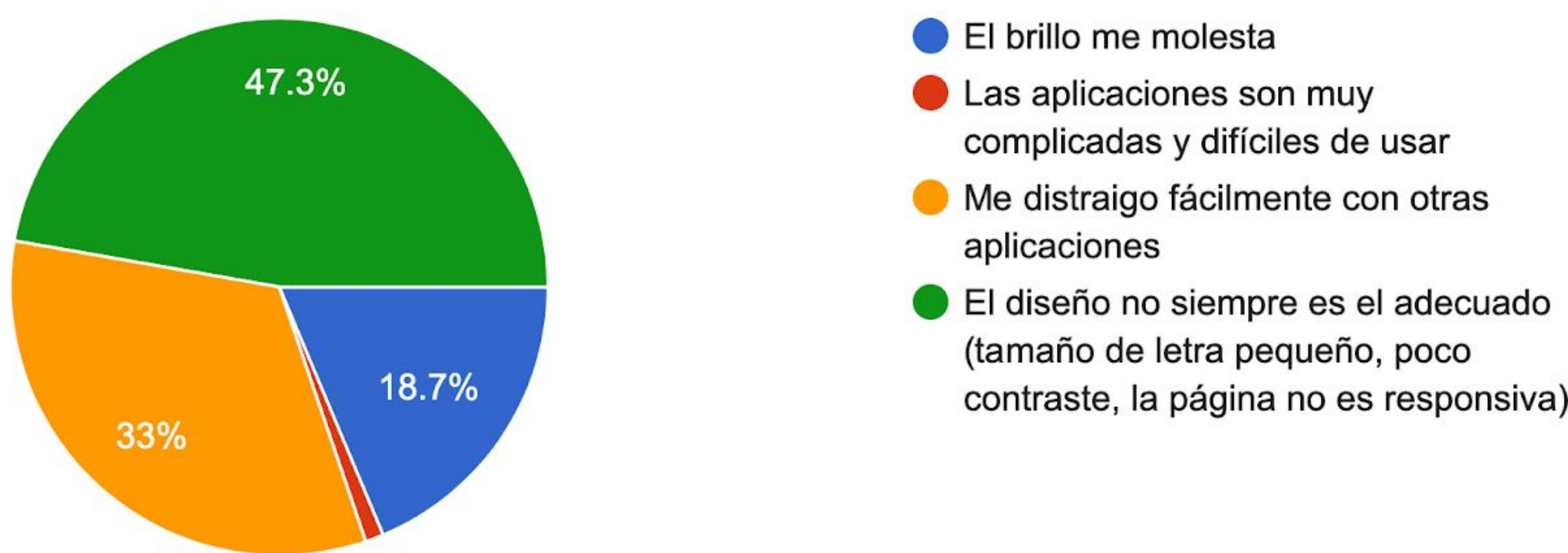
Cuando lees artículos de revistas o periódicos digitales ¿de dónde obtienes el contenido?. Selecciona una o más opciones

93 responses



¿Qué dificultades encuentras al leer en pantalla?

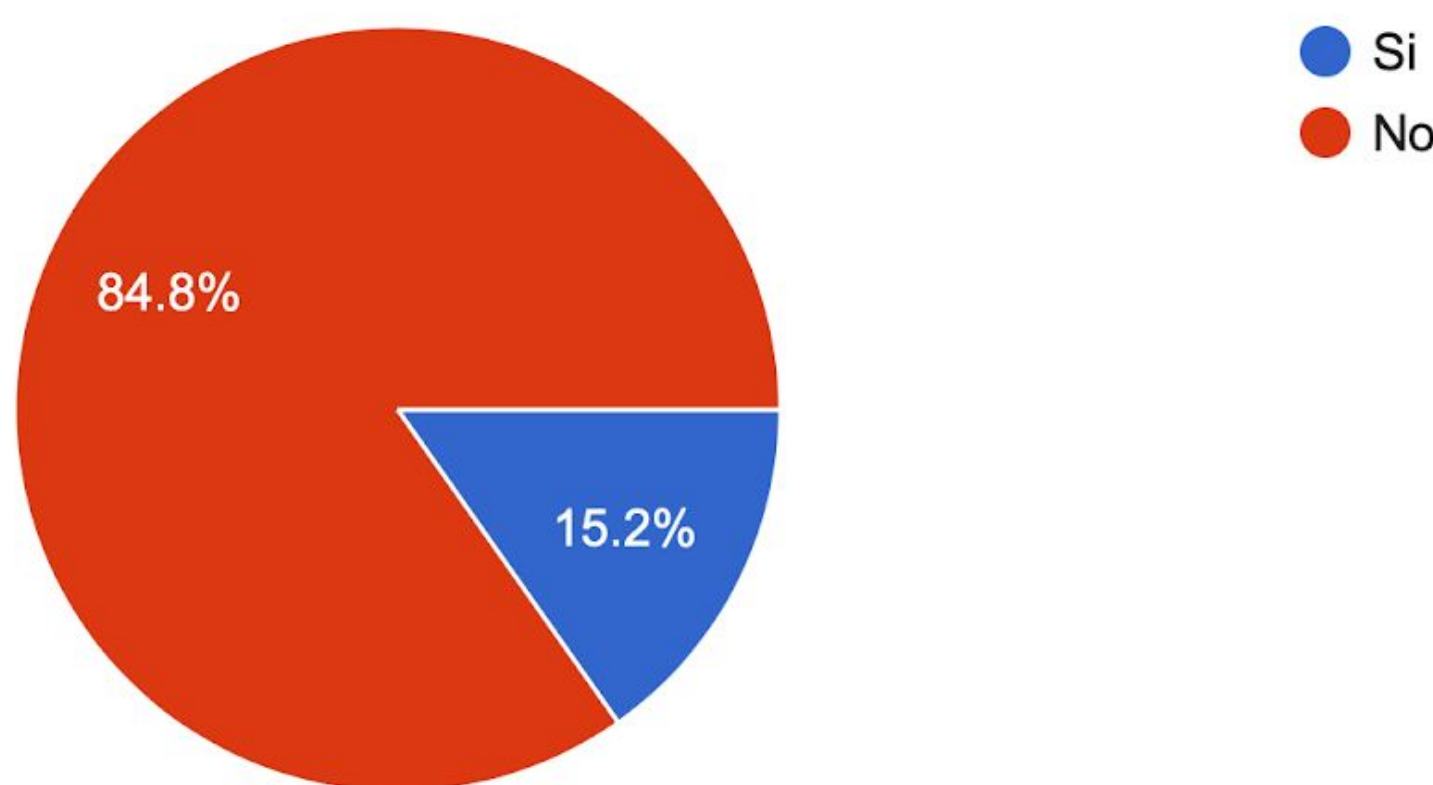
91 responses



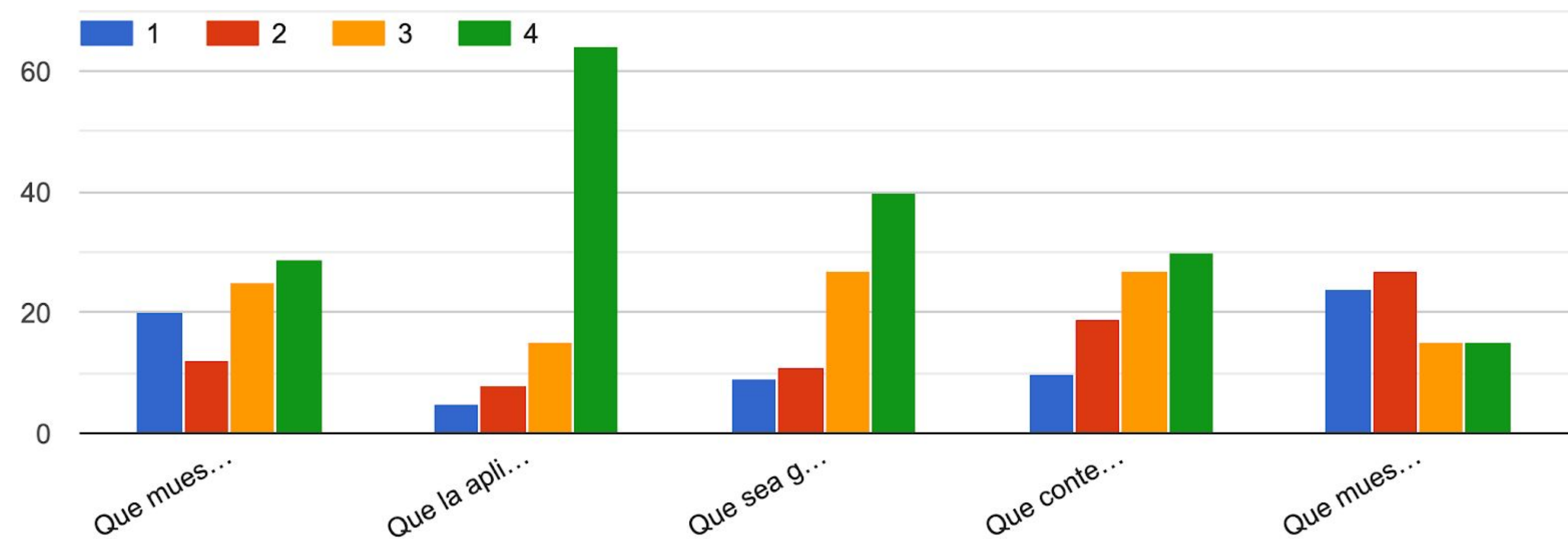
179

¿Cuentas con alguna suscripción a una revista digital?

92 responses

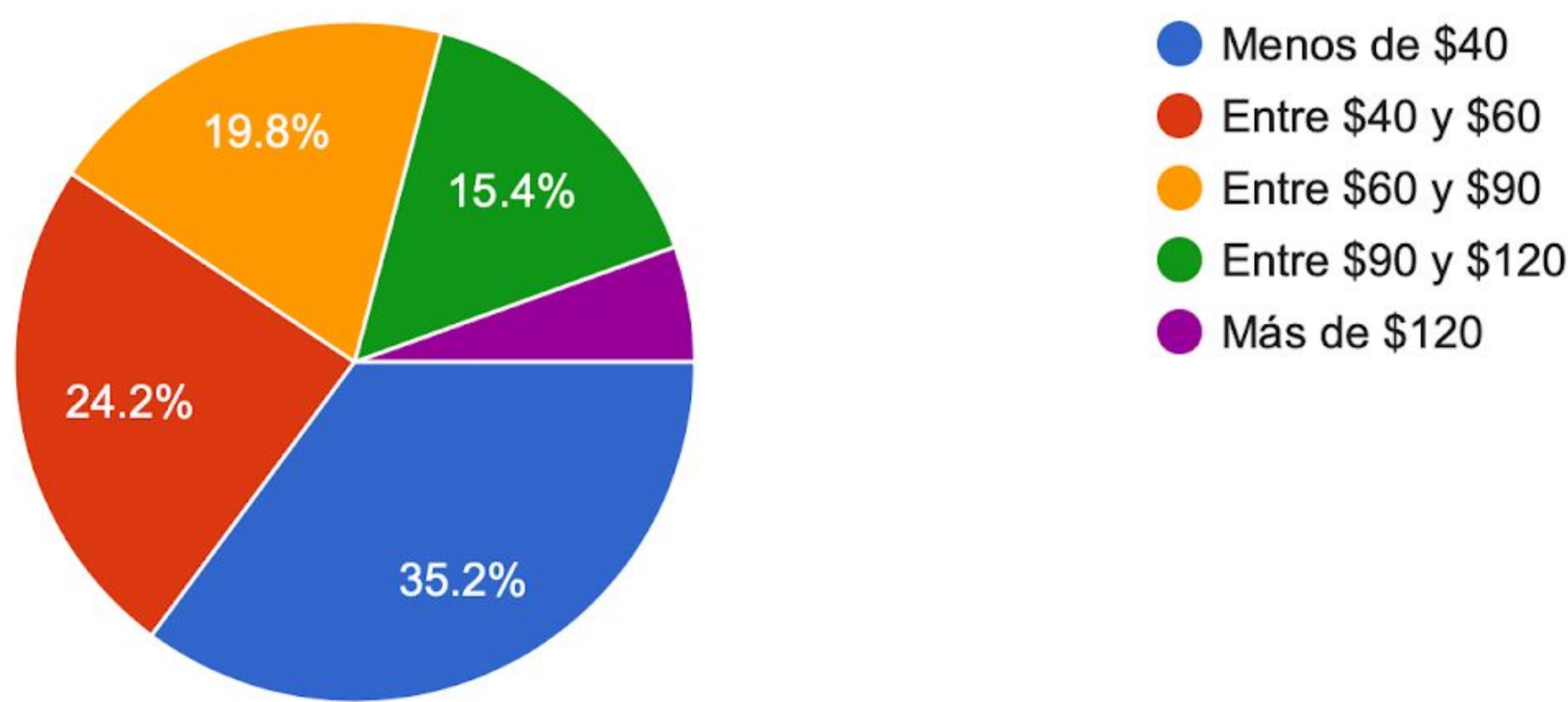


¿Qué esperarías de una revista digital? (Considera 1 como el de menor importancia y 4 como el de mayor)



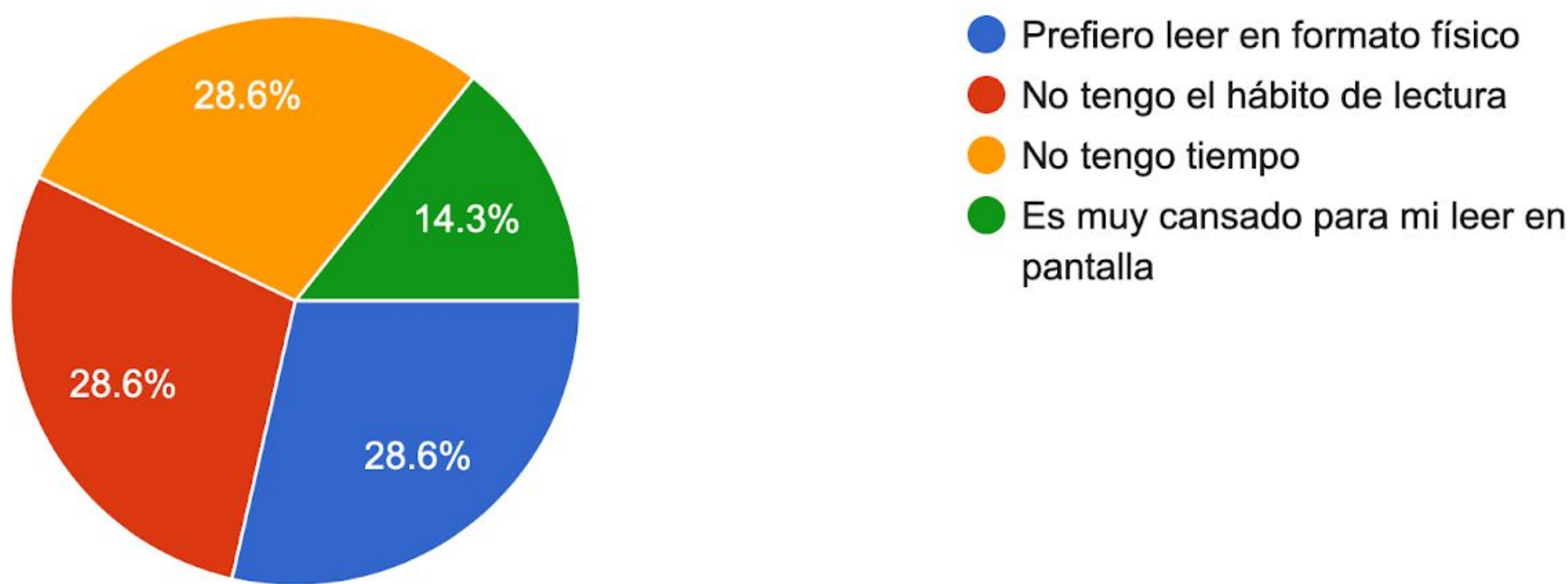
¿Cuánto estarías dispuesto a pagar por una suscripción mensual a una revista digital con estas características?

91 responses



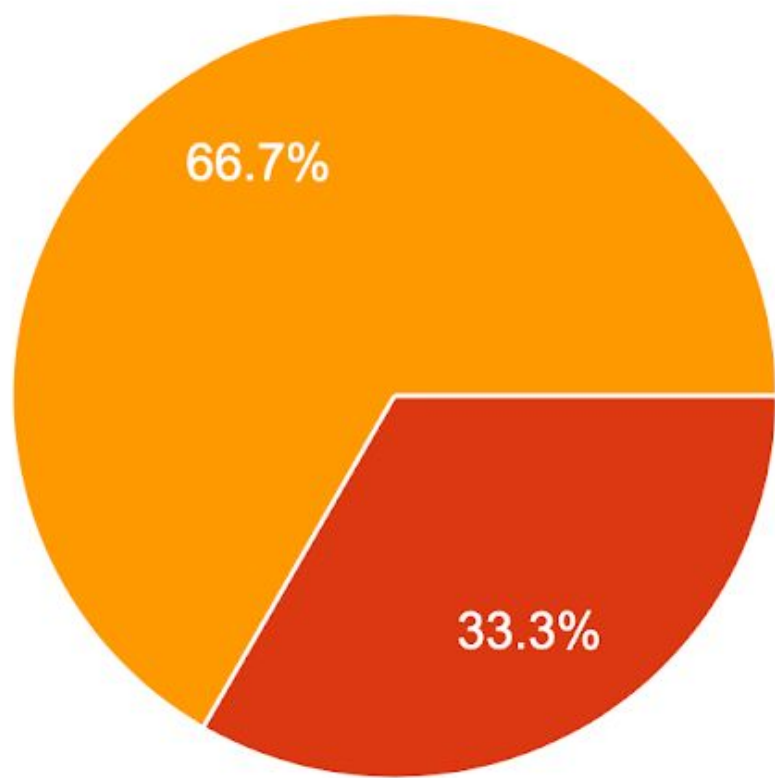
¿Por qué?

7 responses



¿Por qué prefieres leer en formato físico?

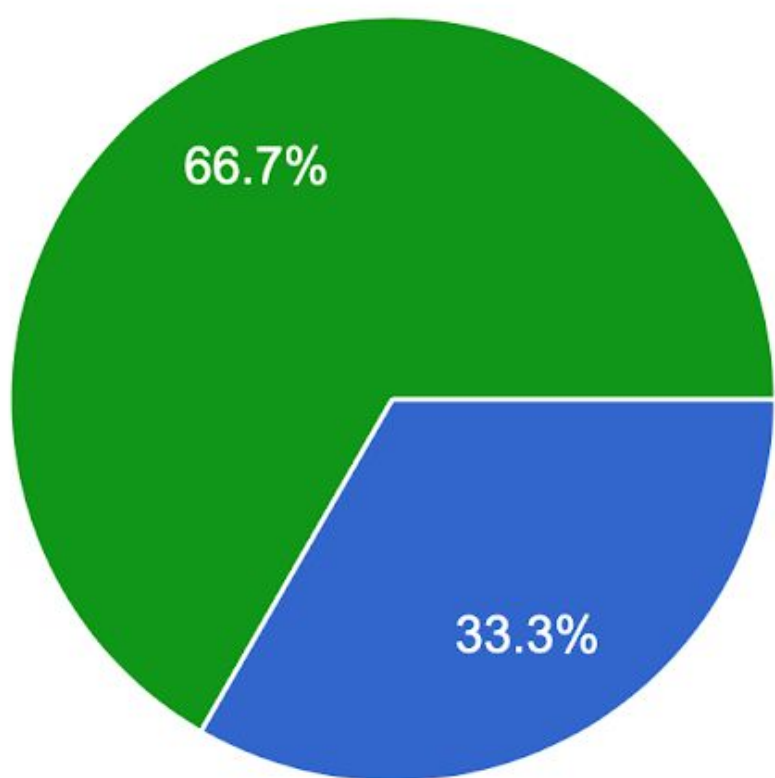
3 responses



- Por la experiencia (tacto / olor)
- Por costumbre
- Porque aprovecho para estar desconectado
- Porque las versiones impresas son más atractivas en cuanto a color / diseño

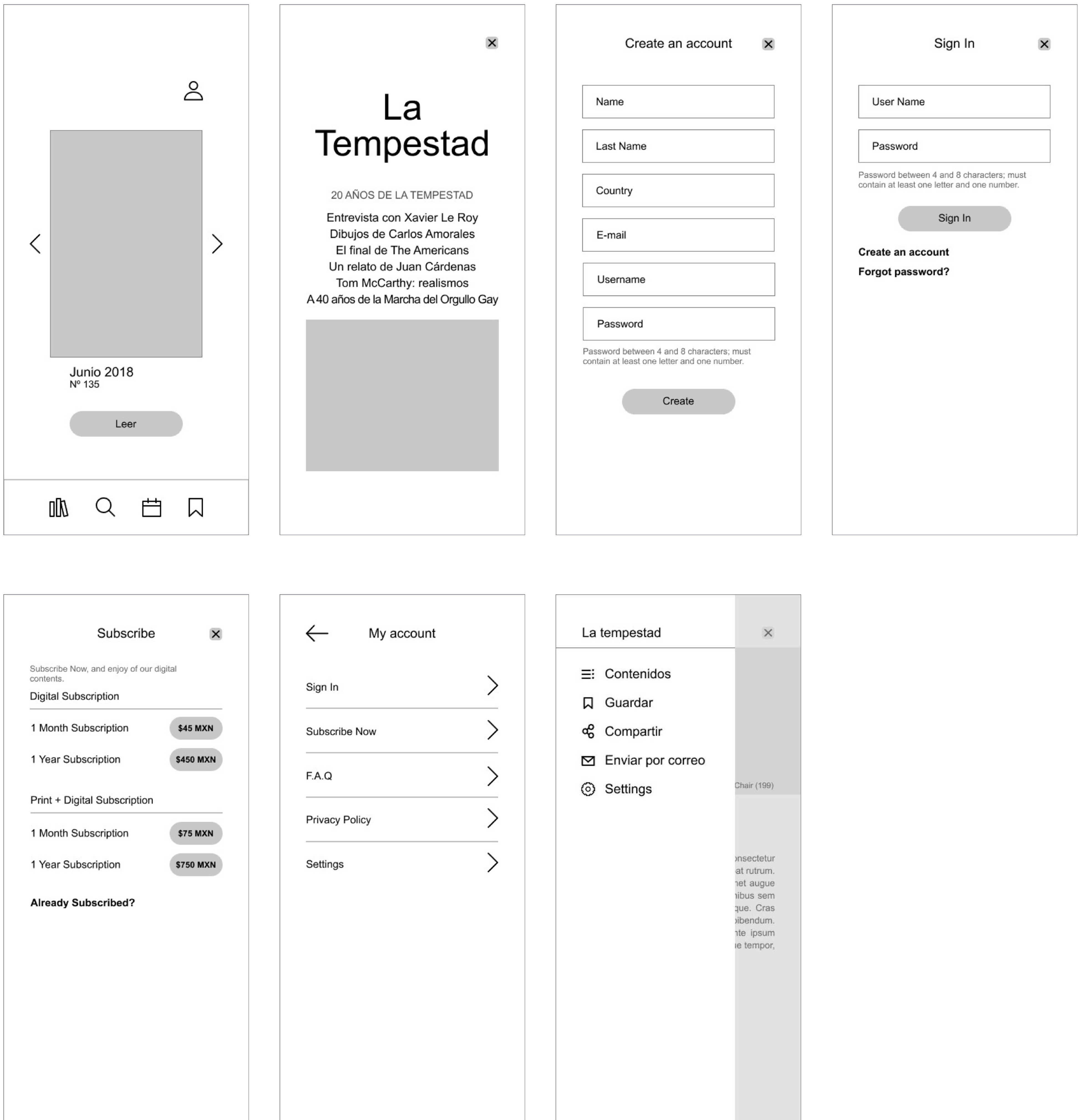
¿Qué dificultades encuentras al leer en pantallas?

3 responses



- El brillo me molesta
- Las aplicaciones son muy complicadas y difíciles de usar
- Me distraigo fácilmente con otras aplicaciones
- El diseño no siempre es el adecuado (tamaño de letra pequeño, poco contraste, la página no es responsiva)

9.1 Low Quality Wireframes



LA MENUDENCIA

Joy Laville, Woman inn Blue Chair (199)

Adiós, Joy Laville

Noticia

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LA MENUDENCIA

• •

Jorge Diego Etienne, mesas Candela (2018)

Pequeña osadía

Objeto

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LA MENUDENCIA

Fotograma de Shoplifters (2018), de Hirokazu Koreeda, reciente ganadora de la palma de oro en Cannes

Suplicio de la familia

Imagen

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"Donec et lobortis neque. Cras scelerisque rutrum neque id bibendum".

LA CRÍTICA

El cometa de la órbita excéntrica

Óscar Benassini

Escenas de un matrimonio (de espías)

Laura Pardo

Más allá del nihilismo

Guillermo Núñez Jáuregui

La vena sonora presente

Guillermo García Pérez

Casa en dos tiempos

Carlos Rodríguez

Seamos realistas, o qué dicen las medusas sobre la literatura

Tom McCarthy

LA CONVERSACIÓN

Manifiesto espectral

¿Había algo ahí?

Elfriede Jelinek

Danzar en el cubo

Entrevista con Xavier Le Roy

Magdalena Leite y Guillermo García Pérez

Aprender a joderte

Carlos Amoraes

Casa en dos tiempos

Carlos Rodríguez

Viernes y Viernes

Juan Cárdenas

40 años, 40 voces

Alfredo Narváez y Ricardo Velmor

183

DEL CUBO NEGRO AL CUBO BLANCO

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LA CONVERSACIÓN

Aprender a joder

Obra Gráfica

Obra: Carlos Amoraless

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LA CONVERSACIÓN

40 años, 40 voces

Reportaje

Texto: Alfredo Narváez y Ricardo Velmor
Fotografías: Ricardo Velmor

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Ximena Cuevas
1963 | Videasta

Francisco Cancino
1985 | Diseñador de moda

Lorena Wofffer
1971 | Artista de performance

LA MENUDENCIA

Fernando Palma Rodríguez: rostro y corazón

Exposición

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Imágenes - Vista de la instalación de Fernando Palma Rodríguez, In ixtli in yolotl. Cortesía del MoMA PS1. Obras cortesía del artista y de House of Gaga, Ciudad de México. Fotografía: Kris Graves

184

Le Sacre du Printemps (2007) en la versión de Le Roy, Vincent Cavaroc

Danzar en el cubo

Entrevista con Xavier Le Roy

Entrevista

Texto: Magdalena Leite y Guillermo García Pérez



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LOS EMPEÑOS DE UNA CASA

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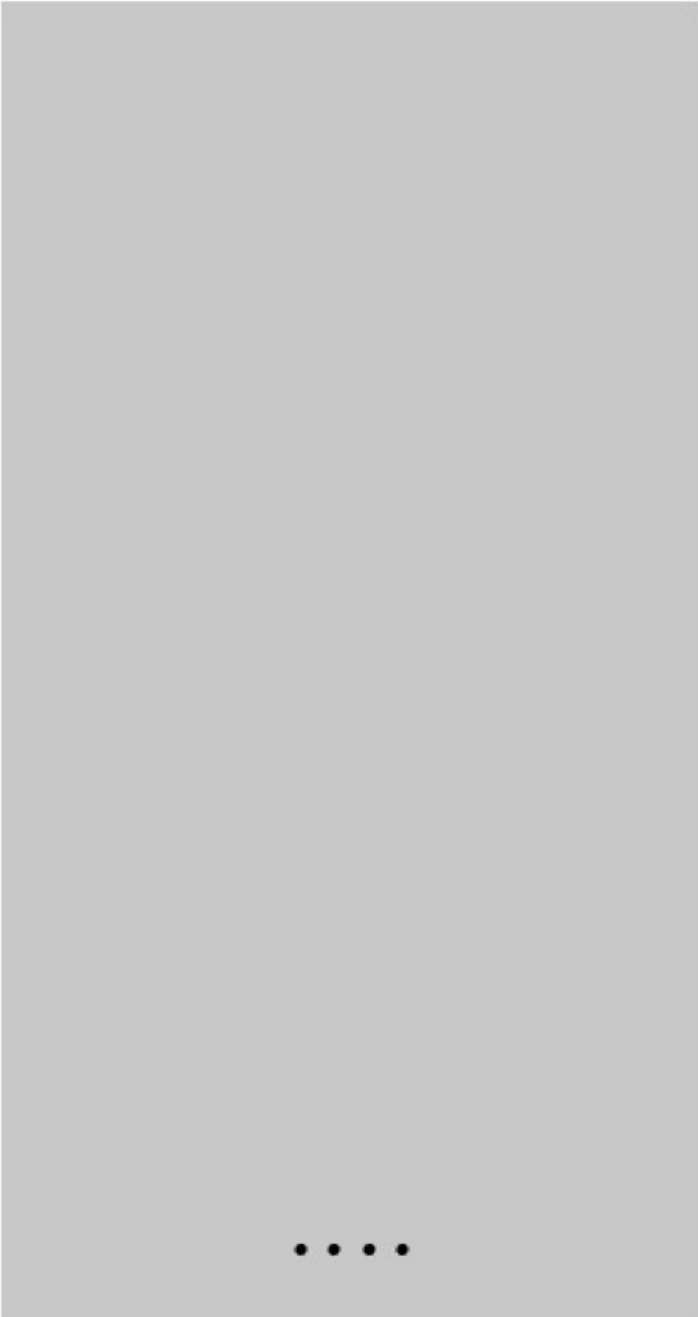


MIRANDO AL CENTRO



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Jaime Navarro

Casa en dos tiempos

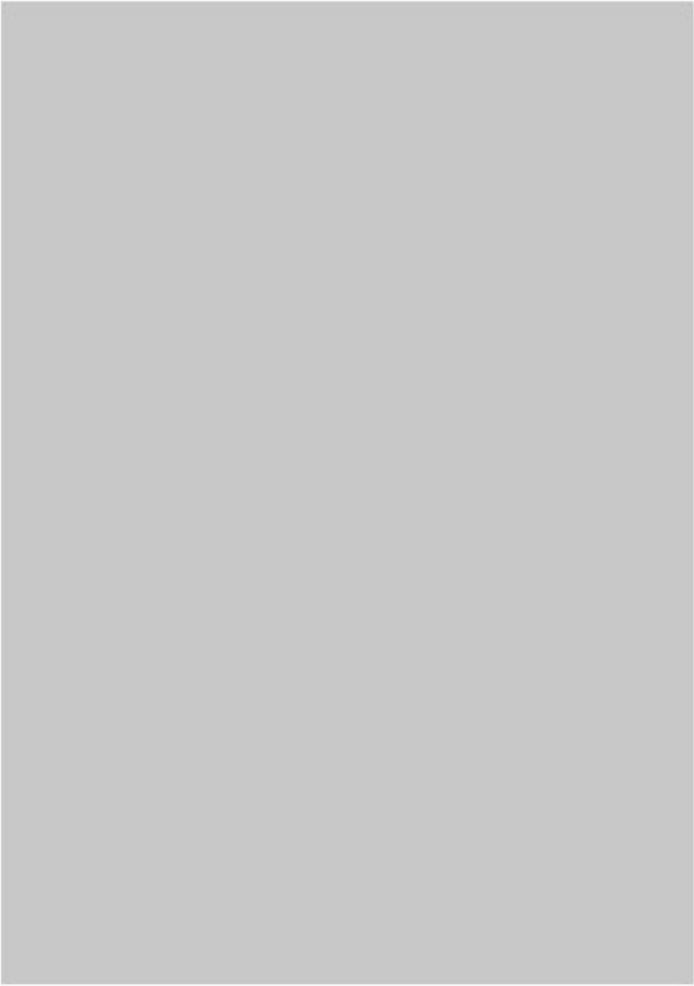
Crónica

Texto: Carlos Rodríguez

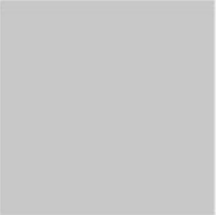


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LOS EMPEÑOS DE UNA CASA

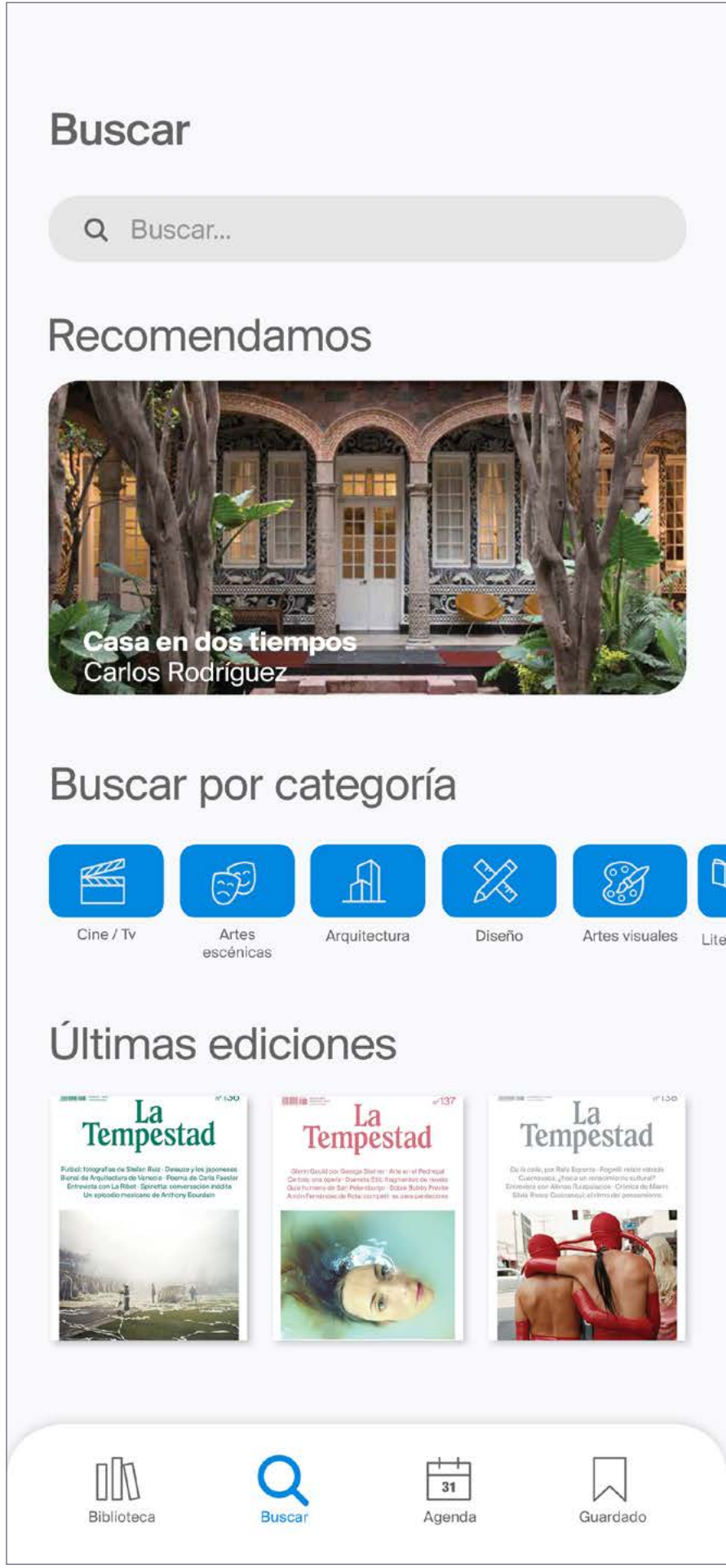
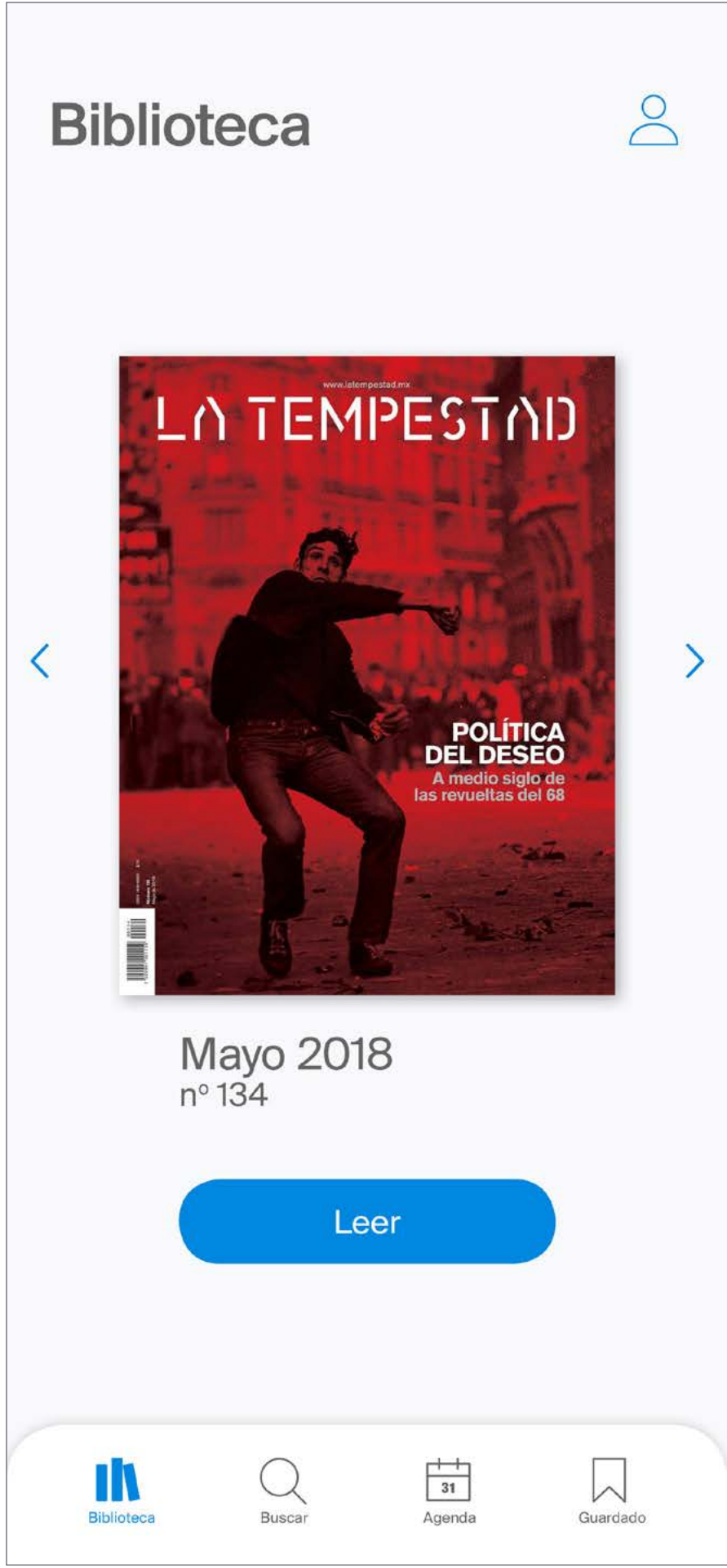
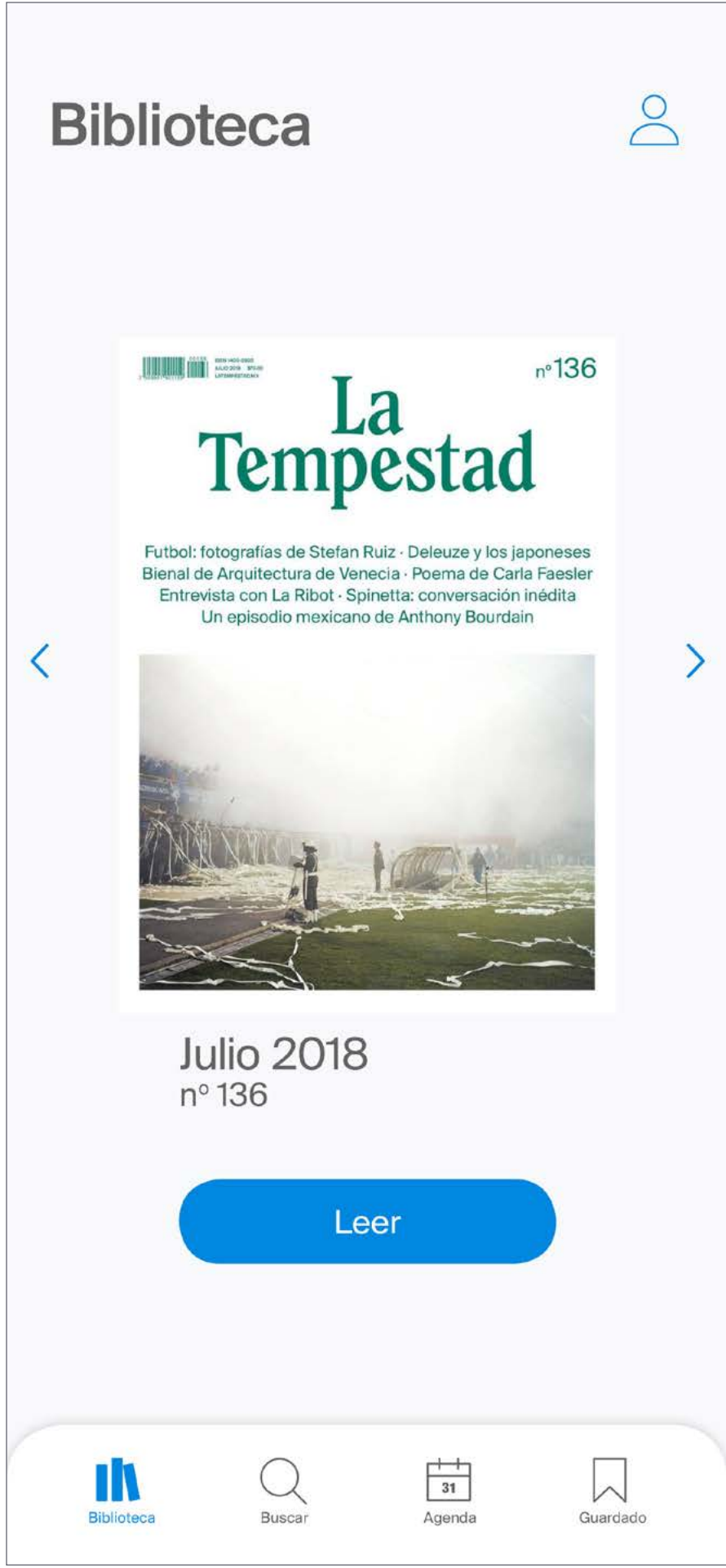


MIRANDO AL CENTRO



UNA VIVENCIA

9.1 High-Quality Wireframes / process



Guardado

¿Había algo ahí?
¿Qué significó ser comunista? La autora austriaca, premio Nobel de 2004, ofrece aquí una respuesta de originalidad apabullante, como es su costumbre lo mismo en sus novelas y piezas teatrales que en sus ensayos...

La vena sonora del presente
El nuevo disco de Young Fathers, Cocoa Sugar, certifica la centralidad de la música negra en los géneros populares del Reino Unido. Por otra...

Casa en dos tiempos
En la colonia Santa María la Ribera de la Ciudad de México un nuevo edificio, que se pesa sobre una vivienda centenaria, propone la emocionante...

Entrevista con Xavier Le Roy
Aprovechamos el paso por México del coreógrafo y bailarín francés, que en octubre presentará su Retrospectiva en el Museo Jumex de la Ciudad...

Biblioteca

Buscar

Agenda

Guardado

Mi cuenta

Iniciar sesión

Suscripciones

Preguntas frecuentes

Política de privacidad

Configuración

Iniciar sesión

Nombre de usuario

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Crear cuenta

La Tempestad

Contenidos

Guardar

Compartir

Configuración

a en Ryde, afincó en ntética al ípodas de ncias que i negativa uptura). A desarrolló e naif, casi a práctica

La Tempestad

20 AÑOS DE LA TEMPESTAD

Entrevista con Xavier Le Roy

Dibujos de Carlos Amoraless

El final de The Americans

Un relato de Juan Cárdenas

Tom McCarthy: realismos

A 40 años de la Marcha del Orgullo Gay

LA MENUDECENCIA



Pequeña osadía

Objeto

Las mesas Candela, del diseñador mexicano [Jorge Diego Etienne](#), se pudieron ver el pasado abril en el Salón Satélite de la Feria del Mueble de Milán, como parte de la exhibición Tangente. Las piezas –de centro y de apoyo– se apropian de un mito arquitectónico–ingenieril: las estructuras de Félix Candela, es decir, la nostalgia por el México moderno que nunca fue. Fabricadas por Concreteworks, la base de las mesas pliega la mezcla de concreto y fibra de vidrio para recibir un cristal circular. La modernidad es, hoy, un objeto útil.

LA MENUDECENCIA



El profesor del deseo

Personaje

La prolífica y longeva carrera de Philip Roth (1933–2018) permite leerlo desde múltiples aristas. Una de las principales lo retrata como un descendiente destacado de la línea de narradores (varones) que exploraron profundamente la identidad judía (y el deseo sexual masculino) en su encuentro con el crisol cultural y político norteamericano. Sus antecedentes y cómplices, Bernard Malamud y Saul Bellow, también dan cuenta del tipo de escritor que fue Roth: casado principalmente con la novela (con excursiones en el ensayo y el relato), así como con un fiero realismo que, con todo, cedía ante la autoficción, especialmente a través de sus alter egos más célebres, Nathan Zuckerman y David Kepesh. A través de ellos Roth se regodeó, a lo largo de sus ciclos narrativos, en la gozosa ambigüedad del doble literario.

COLABORADORES

Carlos *Amorales*
Óscar *Benassini*
Nicolás *Cabral*
Juan *Cárdenas*
Guillermo *García Pérez*
Elfriede *Jelinek*
Magdalena *Leite*
Tom *McCarthy*
Alfredo *Narváez*
Guillermo *Núñez Jáuregui*
Laura *Pardo*
Carlos *Rodríguez*
Ricardo *Velmor*

EDITORIAL

20 años de tempestad

Volumen 20
Número 135
Junio 2018

“Veinte años no es nada”, dice el tango, pero no tenemos esa sensación. La Tempestad alcanza 135 ediciones en un paisaje mediático transformado radicalmente. A lo largo de dos décadas hemos atestiguado el nacimiento y la muerte de innumerables publicaciones; hubo tiempos de frenesí, de fiebre impresa, hasta que se cumplió, de nuevo, el aserto de Marx: lo sólido se desvaneció en el aire (digital). Y, sin embargo, seguimos. Seguimos porque nos acompañan lectores fieles, en papel y en pantalla; porque los colaboradores han sido el músculo donde, de otra manera, habría mero esqueleto; porque los anunciantes han confiado en que una revista de arte y pensamiento es un buen vehículo de comunicación. Todos ellos, así como la gente que ha laborado en Periscopio Media, son La Tempestad. A ellos debe su existencia, a ellos agradecemos.

Hemos querido celebrar este aniversario abriendo una nueva etapa. Esta edición es el resultado de un año de reflexión sobre lo que una revista impresa puede y debe ser en los tiempos que corren. Nos hemos apoyado para ello en el despacho de diseño Sociedad Anónima, que ha mirado nuestra historia para renovar la propuesta gráfica. El 6 de junio de 1998 tuvimos en las manos el primer ejemplar de La Tempestad, y el que ahora publicamos no nos ilusiona menos. La aventura ha valido la pena y seguirá valiéndola: para la crítica y la creación el papel es un buen medio de transporte.

Bienvenido de nuevo. Y gracias.

Nicolás Cabral

LA CONVERSACIÓN

Manifiesto espectral

¿Había algo ahí?
Elfriede Jelinek

Danzar en el cubo
Entrevista con Xavier Le Roy
Magdalena Leite y
Guillermo García Pérez

Aprender a joderte
Carlos Amorales

Casa en dos tiempos
Carlos Rodríguez

Viernes y Viernes
Juan Cárdenas

40 años, 40 voces
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Ricardo Velmor

LA CRÍTICA

El cometa de la órbita excéntrica
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Escenas de un matrimonio
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La vena sonora presente
Guillermo García Pérez

Casa en dos tiempos
Carlos Rodríguez

Seamos realistas, o qué dicen
las medusas sobre la literatura
Tom McCarthy

LA MENUDECENCIA



Adiós Joy Laville

Noticia

En abril pasado murió Joy Laville. Nacida en Ryde, Gran Bretaña, en 1923, la artista se afincó en México en 1956. Pintora figurativa, sintética al extremo, su poética se situó en las antípodas de los caprichos de algunas de las tendencias que marcaron su época (de ahí, tal vez, su negativa a ser inscrita en la Generación de la Ruptura). A lo largo de los años la colorista Laville desarrolló una narrativa pictórica aparentemente naíf, casi antimoderna, intimista, presente en la práctica totalidad de su obra.

LA MENUDECENCIA



Suplicio de la familia

Imagen

“Brecht dijo en cierta ocasión del comunismo que es el término medio. ‘El comunismo no es radical. Lo radical es el capitalismo’. Qué radical es el capitalismo queda claro, como en tantos otros puntos, en su actitud frente a la familia. Sin duda, el capital se obstina en ella, aunque se den unas condiciones en que la intensificación de la vida familiar agudiza el suplicio de una situación que es inhumana”.

—Walter Benjamin
en *Un drama familiar en el teatro épico*

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La Tempestad

20 AÑOS DE TEMPESTAD

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EN PORTADA: *Le Sacre du printemps* (2007),
en la versión de Xavier Le Roy. © Vincent
Cavavoc. Cortesía del artista

La Tempestad es una publicación mensual editada por
Periscopio Media, SA de CV. Pachuca 146-A, colonia
Condesa, C. P. 06140, delegación Cuauhtémoc, Ciudad de
México. Tel.: (55) 5219 5708.

Editor responsable: NICOLÁS CABRAL
cabral@latempestad.com.mx

Nº. de certificado de licitud de contenido: 11660
Nº. de certificado de licitud de título: 14087
Nº. de certificado de reserva de derechos al uso
exclusivo de título: 04-2012-042713243600-102
Nº. de registro issn: 1405-6895

Distribuida por Intermex. Circulación auditada por DLV y
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LA MENUDENCIA

Fernando Palma Rodríguez: rostro y corazón

Exposición

Fernando Palma Rodríguez, el artista nahua que trabaja con esculturas robóticas, expone actualmente en el MoMA PS1 de Nueva York. Palma reside en las afueras de la Ciudad de México, en la comunidad de Milpa Alta, desde donde ha impulsado un renacimiento, o recuperación, de los mitos indígenas como estrategia de activismo social. La exposición In ixtli in yolotl, We the People es la primera muestra en solitario del artista en el extranjero. Incluye trabajos de los últimos veinte años, muchos de los cuales fueron restaurados recientemente en colaboración con los estudiantes de ingeniería de la Universidad Tecnológica de los Valles Centrales de Oaxaca, para su exposición retrospectiva en el MACO de esa ciudad. Los performances y esculturas dinámicas de Palma que se pueden ver en el PS1 trabajan como agentes que trastocan el ancestral sincretismo cultural, para la rectificación de las herencias culturales –como el lenguaje, específicamente el náhuatl– de los pueblos endémicos de este país. In ixtli in yolotl permanecerá abierta hasta el 10 de septiembre.



Imágenes - Vista de la instalación de Fernando Palma Rodríguez, In ixtli in yolotl. Cortesía del MoMA PS1. Obras cortesía del artista y de House of Gaga, Ciudad de México. Fotografía: Kris Graves

LA CONVERSACIÓN

Manifiesto espectral

Un espectro se cierne sobre el fluido inmaterial de la información: el espectro de la revista impresa. Contra él se han conjurado en santa jauría todas las potencias de la nueva economía: los agoreros del fin de los impresos (que recuerdan a enfermos extendiendo recetas), los ideólogos de un tiempo sin crítica (fascinados con la reproducción de su imagen), los mitómanos de las libertades digitales (ansiosos por privatizar lo común). Por ello manifestamos:

que el olor del papel transmite mejor que el brillo de la pantalla la sensación de inminencia;

que si todo lo sólido se desvanece en el aire, la revista es un acto de resistencia, una provocación;

que si la modernidad es líquida, el reino de lo desechable, el objeto que se conserva construye identidad;

que, como el viejo ballenero, los ojos de los lectores deberían pelear por ver al cachalote blanco;

que las páginas de la revista pueden resolver el dilema de la escasez de papel periódico ante el auge mundial del aguacate;

que la tinta que se corre y mancha los dedos expresa con precisión lo que sabemos por Artaud: toda escritura es una marranada;

que ante la velocidad y la fragmentación, la revista es un espacio de lentitud táctil, que restaura la mirada;

que mientras la tinta electrónica se encomienda a los nuevos mitos, las ideas en papel son el último reducto de la crítica;

que una revista recién arrojada por la prensa es una antorcha en busca de cabezas que incendiar;

que, citando a Barthelme, “deseamos que el Padre Muerto esté muerto... y entretanto hacemos cosas asombrosas con las manos”, como leer revistas;


LA CONVERSACIÓN

Aprender a joderte

Obra Gráfica

Obra: Carlos Amoraless

Se nos pide aprender a vivir jodidos. La sumisión es el rasgo hegemónico de las sociedades, no el sentido de comunidad. Esta servidumbre voluntaria cuasi medieval ha permitido el engrandecimiento de las potestades financieras y, con ello, la violencia y la ramplonería aplastantes, que vuelven irreal cualquier noción de bienestar social. Inédita hasta hace unos meses, Aprender a joderte se montó como parte de Axiomas para la acción, la exposición retrospectiva de Carlos Amoraless en el Museo Universitario Arte Contemporáneo (muac). Acerca de la serie de setenta y dos aguadas, Amoraless ha dicho: “La realicé después de participar en Venecia. Fue mi manera de descargar esto, que fue muy fuerte e intenso. Lo que hice fue pintar una serie de imágenes de la Edad Media y combinarlas con insultos y groserías que me salieron a lo largo de ocho meses. Siento que en ella se expresa de alguna manera el estado de un mundo en crisis, sumido en la violencia y en la vulgaridad”. Aprender a joderte representa un nuevo hito en las exploraciones estéticas de Amoraless, de acuerdo con el texto curatorial de la exposición: “contradice los fundamentos estéticos y conceptuales de su propia práctica artística para, paradójicamente, encontrarles una aplicación inversa”. Estos grafitis en papel develan nuestra genuina moral social.



CONTENIDOS

Junio 2018

LIBRARY

Editorial

LA MENUDENCIA

Imagen

Suplicio de la familia

Noticia

Adiós Ioy Laville



Objeto

Pequeña osadía

Exposición

Fernando Palma Rodríguez: Rostro y corazón



Personaje

El profesor del deseo

Infografía

Paisaje mexicano de revistas Impresas 1998-2018

Trayectoria

LA CONVERSACIÓN

Manifiesto espectral

¿Había algo ahí?

Elfriede Jelinek

Danzar en el cubo

Entrevista con Xavier Le Roy
Magdalena Leite y Guillermo García Pérez



Aprender a loderte

Carlos Amorales

Casa en dos tiempos

Carlos Rodríguez



Viernes y Viernes

Juan Cárdenas

40 años, 40 voces

Alfredo Narváez y Ricardo Velmor



LA CRÍTICA

El cometa de la órbita
excéntrica
Oscar Benassini

Escenas de un matrimonio
(de espías)
Laura Pardo

Más allá del nihilismo
Guillermo Núñez

La vena sonora del presente
Guillermo García Pérez

Seamos realistas, o qué dicen las
medusas sobre la literatura
Tom McCarthy

COLOFÓN

Agradecimientos

LA CONVERSACIÓN



¿Había algo ahí?

Ensayo

Zeine Elfriede Jelinek

Traducción de Guillermo Núñez Jáuregui a partir de la versión inglesa de Gitta Honegger. Aparecido originalmente en *Solarium* 27-294. *Comunismo*. Anonymos, Ingo Niermann y Joshua Simon, eds., *Solarium* Press, Berlín, 2017.

¿Qué significó ser comunista? La autora austriaca, premio Nobel de 2004, ofrece aquí una respuesta de originalidad apabullante, como es su costumbre lo mismo en sus novelas y piezas teatrales que en sus ensayos.

Lo que creíamos se hizo –pero no sé por quién– para arrebatarnos de la Nada sin permitirnos caer allí (o al menos dentro de nosotros mismos) de nuevo. Entonces todo era la Nada –probablemente eso me gustaba bastante también. Pero de todas formas estábamos allí –transformamos en nosotros mismos habría sido pan comido en caso de que temporalmente no lo hubiéramos sido. Era como volver a casa, nuestra partida y resuelta negación de lo que se había establecido para nosotros. Nos sacamos fuera de nosotros mismos, para resolver algo que desconocíamos. El comunismo era, me parece, este exterior, no un afuera, no del todo un adentro, para nosotros era ambos, pues con firmeza negaba el determinismo con el que fuimos criados en la certidumbre de la posguerra, lo negaba y demolía a todo aquel que, por supuesto, no quería aceptarnos. Una mirada entre nosotros era suficiente para ellos. Pero estábamos resueltos. Tenía que serlo todo, no más unos individuales, eso no funcionaba, pero ni uno menos era suficiente.

El comunismo es lo que cuelga en la balanza. En cierto modo la negación de todo aquello que, sin embargo, dio pie a algo, y no habría sido posible, esa negación, de no haber sido porque ya existía algo que podía tacharse. Lógico. Para nosotros el comunismo era, tras sus millones de sacrificios humanos y de los que se hicieron en su nombre, lo negado por todos, pero no por cada uno. La mente no depende de nada. Es paradójico, pues constantemente produce algo, bueno, tal vez no constantemente, pero sí con frecuencia, y producir era el fetiche. No era posible no estar haciendo algo; la gente, después de todo, se habría negado a sí misma de no haber estado produciendo algo. Todos eran su fuerza de trabajo. Cada uno era también los demás. Pero la mente es tenaz, quiere sensualidad, o sea la suya, pero lo que hace siempre es algo más, fuera de sí, qué lástima! Uno tiene que ir tras ella. El interior está prohibido, porque todo lo que no podemos ver está prohibido. Todo lo que es el caso pero no puede ser apartado. Todo está ahí, así que ¿por qué nadie lo toma? ¿Para qué no pueda amarse un caso en su contra?

El comunista quiere algo fuera de sí mismo, yo diría. Que esté hecho sólo para mí, pues yo, al menos, no quiero estar dentro de mí. Quiero evitarme. Desafortunadamente el exterior tampoco me interesa tanto. ¿Eso es todo? ¿El temor a estar dentro de uno, asediados como estamos? ¿O es el temor al exterior aún más grande? No es sólo que quiera avanzar un poco más allá, el comunismo, podría perderse algo, podría perderse lo que podría hacer aquí de manera distinta, quiere saltar en el exterior como un animal salvaje u otro animal listo para la acción, simplemente sigamos y hagamos lo adecuado, por lo tanto debe ser algo pequeño. Cuando a uno le dicen que obra ya no es una herramienta eléctrica, una fuerza motriz o una *power ball* –todos términos ajenos, perdidos en la traducción, pero también eso es el comunismo–, entonces simplemente no sé qué es, las palabras que estaba diciendo no son mías, pero por un tiempo fue placentero esconderme en los arbustos sin que nadie esperara una emboscada. Un refugio antes de que los Stones pidieran uno. Un refugio al que la mayor parte de las personas respondió: ¡no te atrevas! Aquellos que alguna vez estuvieron en Cuba no estuvieron ahí del todo o lo estuvieron sólo de forma privada. Apenas lo recuerdan, sólo recuerdan a tipos divertidos y mujeres hermosas que no hubieran conocido en ninguna otra parte. Ellos tampoco los habrían buscado en otro lugar. Aquellos que alguna vez estuvieron en Moscú estuvieron allí para siempre, pero no de forma privada. Estuvieron allí porque no querían despertar ni un momento fuera de sus cuartos de hotel para caer en la carencia alrededor. A cambio la recompensa fue ser algo especial, aunque no pudieran ser comprados. Nadie los hubiera querido. Está oscuro en Moscú, de acuerdo con la canción de un grupo comunista. Yo misma la escuché.

No era posible no estar haciendo algo; la gente, después de todo, se habría negado a sí misma de no haber estado produciendo algo.

Allá afuera el comunista quiere educar al animal que todos somos sin sentirse bien en el proceso, sin sentirse bien bajo ninguna circunstancia. Ni el instructor ni el instruido, quien nunca debe distraerse o retractarse. Sin embargo, cualquier animal lo habría rechazado. Le habría gustado alguna distracción. Por favor perdonen que yo también me retracte. Su realidad –o la mía– resbala fuera del remolque que alguna vez fui, el camión sigue avanzando, no le importa lo que deja atrás, sólo quiere ir hacia delante, es el único movimiento que existe para él. El camino bajo sus pies también resbala, no, los pies no resbalan, lo hace el camino por sí mismo, solo. A cada cual lo suyo, digo yo. Así que hablo. De cualquier modo, hablar fue siempre lo más importante, a los comunistas nunca les faltaron palabras, porque ellos mismos eran lenguaje. Lenguaje con o sin convicción, como se pide café con o sin leche. No estoy diciendo dónde se perdió. La Nada ha llegado. Biermann, el compositor de canciones de protesta de la Alemania del Este, también llegó alguna vez, es un ejemplo, pero no un modelo, estaba “parado sobre jabón” con sus críticas, yo personalmente escuché a gente joven decirlo, tal cual, con esas palabras, graciosas, que se quedan en la cabeza, graciosas porque nadie les presta atención. La Nada, allí está, está aquí ahora mismo. ¿podrías por favor levantarla? Biermann es un lujo. Siempre sale a cuento, incluso cuando no quiere irse. Hay mucho que discutir con todos los que están aquí, y entre más pronto tenga lugar la discusión, mejor.

Sí, el tipo de bienestar que experimenté en el comunismo a menudo tuvo que ver con la comida. No era bueno no tener suficientes provisiones para los invitados, así no llegaría la paz mundial. En la esfera privada la abundancia era la ley que debía haber alcanzado a toda la humanidad, si tuviera medios apropiados de transporte. En este caso todos debían pedir aventón para ser llevados adonde se les necesitara. Uno de mis tios, ingeniero, fue desvinculado del partido como trabajador no cualificado en la mesa de trabajo para que algo de agitación verdadera finalmente fuera la ley allí. Y otros en la línea de ensamble, donde otros aún mandaban. Siempre el mismo movimiento de manos, ¿por qué nadie hace un movimiento distinto y toma a esa persona idealista para que llegue a la cima de la barra? Ha pasado. No sé si mandar era importante, creo que lo era. Todos deberían estar nadando en abundancia, un chorro interminable que, sin embargo, no nos llevaría o mantendría en un estado de flujo constante. Habríamos nadado contra él, la corriente del tiempo no habría sido un obstáculo para nosotros.

Miradas perturbadas en aquel entonces, en Berlín oriental, ante preguntas sencillas en medio de conferencias sobre la paz mundial en cuyo curso se servía información a todos excepto a nosotros, los únicos, carentes, lo recuerdo bien, y donde solamente había la disposición de encontrarse expuesta. Gran miedo a lo extranjero. Tal vez por el conocimiento de las propias indeterminaciones y por tanto del determinismo como tal. Precisamente porque esas personas siempre eran definidas desde afuera, como plantas, que desafortunadamente uno no puede controlar, sólo definir y regar un poco más cuando están marchitándose. No significaban nada para mí porque no se les permitía decir lo que querían. Pero no estoy hablando de plantas, aunque hubiera sido conveniente que todas las personas fueran plantas. Nos encontramos con esto, pero no pudimos confrontarlo, había un miedo tremendo, incluso ante la menor de las nimiedades, una mudez, un horror a la palabra que, después de todo, lo había sido todo; en el principio fue el verbo de los pueblos, sólo que perdieron el habla donde estaba escrito, ¿dónde compraste esa hermosa bufanda?, le pregunté a alguien, no hubo explicación aunque todo debe, o no, ser explicado; la bufanda, después de todo, ya había sido expuesta de forma bastante explícita alrededor del cuello, visible para todos, sí, lo siniestramente familiar, por no mencionar la sinistra ocultación, que siempre fue parte de ello; los objetos se hundían ante nuestros ojos, encontramos al comunismo y era absolutamente posible entonces y después terminó. El comunismo no fue tal vez la periferia de la ciudad del yo, siempre estaba afuera, siempre era lo otro, pero aparentemente valía el esfuerzo para algunos de nosotros, sí, también para mí, quienes básicamente tenemos miedo a todo lo otro, a cualquier cosa que ellos no conozcan. Pero no siempre tiene que haber una periferia, también puede no haber ninguna. Entonces uno cae en sí mismo. Y entonces nuestra condena habría sido el miedo a no ser capaz de salvarse de aquello que ya había sido establecido para nosotros. Salvarnos de esa certeza absoluta, en lugar de cierto algo. Del determinismo, que es un delirio y probablemente nada más que un término, no un término erróneo, uno aún puede reconocer la naturaleza de la bestia, pero sólo con gran esfuerzo. Sin embargo, el esfuerzo era importante. Nada podía ocurrir sin esfuerzo. Las verdades tenían que develarse laboriosamente, porque yo estaba enredado, escuchó algo romperse, una pieza pequeña, un pedazo de tela aún cuelga allí, pienso, pero cuando el paño se perdió había la Nada que todos podrían no ver. ¡T

De cualquier modo, hablar fue siempre lo más importante, a los comunistas nunca les faltaron palabras, porque ellos mismos eran lenguaje. Lenguaje con o sin convicción, como se pide café con o sin leche. No estoy diciendo dónde se perdió. La Nada ha llegado.

LA CONVERSACIÓN



Danzar en el cubo
Entrevista con Xavier Le Roy
Le Roy
Entrevista

Zeine Magdalena Leite y Guillermo García Pérez

Traducción de Guillermo Núñez Jáuregui a partir de la versión inglesa de Gitta Honegger. Aparecido originalmente en *Solarium* 27-294. *Comunismo*. Anonymos, Ingo Niermann y Joshua Simon, eds., *Solarium* Press, Berlín, 2017.

Aprovechamos el paso por México del coreógrafo y bailarín francés, que en octubre presentará su Retrospectiva en el Museo Jumex de la Ciudad de México. En esta charla, Le Roy explica sus propuestas de danza para espacios expositivos.

Xavier Le Roy es un artista global, con todo lo problemático que puede resultar ese término. Con “artista global” no nos referimos tanto a su popularidad como a su forma de operar: desde museos o instituciones culturales internacionales, con agendas expositivas que tienden a intercambiarse y, en el proceso, a homologarse. Con esta dinámica, el coreógrafo francés debe adecuar la naturaleza de sus piezas para que puedan adaptarse a contextos locales: en octubre de este año, por ejemplo, presentará Retrospectiva en el Museo Jumex de la Ciudad de México, tras hacerlo previamente en ciudades como Barcelona, Rennes, Hamburgo, Salvador de Bahía, Río de Janeiro, París, Beirut, Nueva York, Taipéi y Singapur, como el mismo enlistó para La Tempestad. En cada ciudad debe hacer un complejo proceso de audición para elegir a quince intérpretes –proceso que, da la impresión, sólo puede cumplirse con el apoyo logístico de una institución grande, en este caso el museo de la colonia Granada.

“Tengo que elegir cada vez un nuevo grupo”, explica Le Roy. “El proceso es así: con la institución que trabajamos hacemos un llamado donde se describe de qué trata la pieza, qué buscamos, las condiciones del trabajo. Después pedimos a los participantes una carta de motivos. En México recibimos 204 aplicaciones, de las cuales elegimos cuarenta y cinco, que dividiremos en tres grupos de quince personas. Con cada grupo trabajaremos un día: hacemos una especie de ensayo en el museo, ya que no se trata del trabajo usual que suele hacerse como performer, es una labor de cuatro horas al día durante tres semanas. Finalmente nos encontramos con cada uno de ellos individualmente, por una hora, para tener una conversación sobre su experiencia personal”.

Un laberinto de gestión que, además, debe replicarse. “Al principio no estaba tan estructurado”, aclara. “En Barcelona conocí a algunas personas, trabajé con ellos algunos días y de ahí escogí a la gente. En Salvador de Bahía, como no pude ir, la gente que organizó escogió a la gente. Lo que intentamos es trabajar tanto colectiva como individualmente, y la audición nos ayuda a practicar ambas cosas. Hacer un grupo siempre es delicado, no es fácil. Lo que propongo es que a través del trabajo veamos si podemos estar juntos. Me interesa, además, tener un balance entre hombres y mujeres o entre diferentes generaciones, para que no todos sean veinteañeros”.



Ser ese “artista global” implica, además, charlas y talleres, como los que impartió en México durante abril como parte del diplomado “¿Cómo encender un fosforo?” y la concesión de incontables entrevistas, como esta misma. Una maquinaria que debe activarse nuevamente, cada vez, en cada ciudad. ¿Qué procesos creativos pueden activarse bajo estas dinámicas, comenzando por las propias entrevistas? “A veces sólo respondes por inercia. Me hace pensar en Jeff Koons, quien dijo: ‘¿Cuál to me piden hablar sobre mi trabajo, presiono el botón automático, como una máquina’. Dependiente de la situación, de las preguntas, del momento. A veces las entrevistas pueden generar pensamientos productivos. En las conferencias, como no conozco a la gente sentada allí, y ellos no conocen probablemente mucho de mi trabajo, necesito describir lo que hago detalladamente para que puedan obtener algo”.

La pregunta por las entrevistas –una pregunta, a fin de cuentas, por el diálogo; incluso, podríamos decir, por la palabra en escena– no es menor: existe en la sustancia misma del trabajo de Le Roy. Con obras seminales como *Product of Circumstances* (1999), una lectura performática, el artista aspiraba a convertir el texto biográfico-teórico en palabra activa, dialógica. El título de la pieza, además, se relaciona con su labor: esas circunstancias pueden ser inevitables, como las de la maquinaria del arte global, pero también ser generadas por el propio artista; todas llevarán, sin embargo, su peso, su carga. “Intento encontrar técnicas que no me sometan a estas cargas, porque no tenemos opción, no hay posición fuera del capitalismo; hay maneras de producir situaciones donde estas cargas se pongan en cuestión. Que no harán que el capitalismo se convierta en otro sistema, pero que crearán cierto tipo de islas, momentos donde podamos comportarnos de otra forma”.



Ficción de la ciencia Del cubo negro al cubo blanco Una mezcla de memorias

DEL CUBO NEGRO AL CUBO BLANCO

Mucho del trabajo del francés se desarrolla en museos o, al menos, en espacios de exhibición fuera del teatro. ¿Cuál es el potencial de mostrar un trabajo coreográfico en estos espacios? Creo que es una cuestión de tiempo y de espacio, que son diferentes a los del teatro. Eso me atrae. La primera vez que me interesé por esto fue en 1999, cuando hice el proyecto *e.x.t.e.n.s.i.o.n.s.*, donde propuse trabajar siete horas al día, cinco días a la semana, en una pieza donde la gente podía entrar y salir. Era la primera vez que experimentaba con, digamos, otra forma de convocar al público, de manera que no se trataba de una cita y la gente no necesitaba estar ahí al mismo tiempo. Lo que se presentaba podía ser experimentado en cualquier momento. “Una precisión: no se trataba de hacer performances en un museo, sino de interpretar usando el tiempo de una exhibición de museo. Hacer algo que usara esa temporalidad. Por mucho tiempo no estuve realmente interesado en este proceso, pero hubo un punto de inflexión cuando en 2012 la Fundación Antoni Tàpies, en Barcelona, me invitó, más que a hacer un trabajo para una muestra, a concebir una exposición. Quise ir más al fondo y preguntarme qué le hace el espacio expositivo a mi trabajo. A estas alturas, una década después de que gente como Tino Sehgal comenzara a trabajar alrededor de estas cuestiones, ya existía una crítica de ciertas cuestiones constantes de su obra. Yo también tenía preguntas sobre ello y creo que la mejor forma de preguntar es hacer el trabajo tú mismo. Preguntas sobre el objeto. Sobre cómo el hecho de reemplazar un objeto por una persona en el espacio expositivo puede terminar por transformarse a la persona en un objeto. O cómo esto también sucede con un espectador tradicional: ser el objeto de la mirada del espectador. También estaba interesado en la coexistencia de diferentes tiempos en el espacio de exhibición, cosa que no es posible en el teatro. Si piensas en una muestra retrospectiva, tienes la posibilidad de juntar diferentes trabajos en el mismo espacio al mismo tiempo, algo imposible para la coreografía. Todas estas cuestiones me guiaban. Por la posibilidad de plantear todas estas preguntas me siento más cómodo en el cubo blanco que en el negro”.

“Me relaciono con la herencia y la historia de la danza, ése es mi interés artístico. Pero rechazo todas esas categorías porque las considero atajos para no discutir matices.”



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Para el mundo de la danza hay un antes y un después de *Self Unfinished*, tu pieza de 1998, en muchos niveles. Pero ¿eres que entre estos niveles se encuentre la dimensión social? Es decir, ¿la danza puede provocar el cambio social? Para vincularlo con lo que hablabamos antes, el espacio de exhibición del museo no es el mismo que el del teatro, tampoco socialmente. Ir de un espacio al otro también es ir de unas relaciones sociales a otras. Llevar una práctica a otro espacio puede realmente transformar estas relaciones. Es tan simple como el hecho de moverte frente a una persona que puede estar situada muy cerca de ti; eso es ya un gran cambio a nivel social. Ver a alguien moverse o bailar para ti, no para el público ni para el anónimo. Eso es otra cosa que me gusta de los espacios de exhibición no teatrales, que puedes direccionar la obra hacia una persona, algo distinto de un anónimo.

Se han colocado muchas etiquetas a tu trabajo: danza de campo expandido, danza conceptual, incluso no-danza. ¿Salvamos que no te gustan estas categorías, pero cómo lidias con la tradición de la danza, con el hecho de que, de alguna forma, estas enmarcado en ello?

Me relaciono con la herencia y la historia de la danza, ése es mi interés artístico. Pero rechazo todas esas categorías porque las considero atajos para no discutir matices. Si observas las piezas enmarcadas en lo que se ha llamado danza conceptual o no-danza a veces te preguntas cómo pueden entrar en la misma categoría. Es sólo en aras de usar la categoría. Que mi trabajo se denomine no-danza me parece una aberración, ¡siempre desee tanto bailar, que paradójicamente categorías no son buenas para compartir, para discutir o para entender. También existe la categoría de “danza en museos”, con la cual tampoco me identifico. Como podría hacer danza en museos y al mismo tiempo hacer no-danza.

Pero, insistiendo en el tema de la tradición, en 2007, por ejemplo, hiciste tu versión de La consagración de la primavera. ¿Cómo te vinculas aquí con una obra que, además, tiene un peso histórico tan grande?

Creo que es diferente con cada obra. La consagración de la primavera es muy especial por la forma en que conecta con la historia de la danza y la coreografía. Yo tenía interés en el movimiento que sucede frente a una orquesta: cómo se vinculan el movimiento y el sonido en una relación causa-efecto. Si ves a los directores de orquesta, hay un momento en que parecen no estar dirigiendo sino reaccionando a la música; entonces, para mí, se convertían en bailarines potenciales. Esa fue mi observación. Ver a sir Simon Rattle conducir La consagración de la primavera... ¡eso es bailar la música y no dirigirla! En un punto pensé: no quiero hacer mi Consagración de la primavera, entonces consideré usar otra música, pero hacerlo era evitar el efecto que la pieza tenía en mí. Terminé por hacerlo con Stravinski y abrazar lo que me había generado.

“Mi idea es usar el trabajo para producir algo más. La cuestión de cómo usamos la retrospectiva cambia con cada persona, es decir, produce diferencias.”

FICCIÓN DE LA CIENCIA

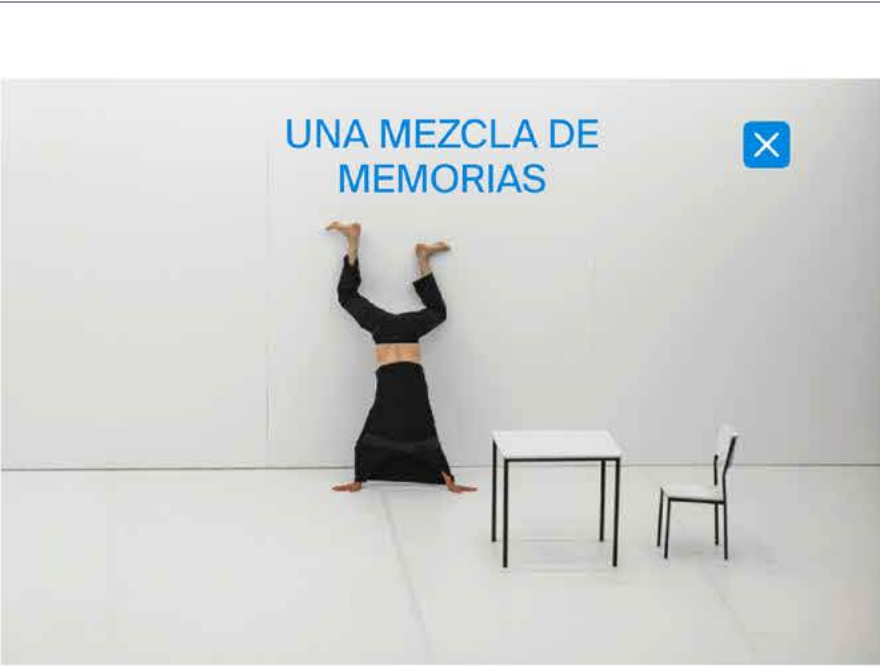
Nacido en 1963, Le Roy se graduó en biología molecular en la Universidad de Montpellier, pero viró hacia la danza desde 1991. Es inevitable que esta mezcla peculiar haga que al menos la crítica lea su obra, tal vez excesivamente, desde el filtro de lo científico. Pero ¿puede investigarse desde las artes como lo hacen las ciencias? ¿Hay un método? ¿Y qué tipo de conocimiento surge de él? “Prefiero usar el concepto experimentación al de investigación. Definitivamente hago arte que quiere experimentar: con situaciones, con el público, conmigo mismo; que quiere hacerse preguntas: sobre la representación corporal, sobre la producción de subjetividad, sobre la construcción de relaciones interpersonales. Hacer arte es una manera de experimentar.

En la ciencia la idea de investigación está muy connotada, muy cargada por el hecho de la necesidad de producir un resultado. Y la experimentación no está instrumentalizada con el fin de producir algo. Además, como no tengo que hacer reportes [risas], no lo pienso como una investigación. La investigación, en cualquier forma, es un término que ha entrado en la maquinaria artística con cada vez más fuerza. La pregunta clave, en todo caso, sería: ¿en qué se opondría la investigación artística a la investigación científica? Pero no sé la respuesta”.

Sobre el método: “Hay un método en la producción artística: no solo la ciencia lo usa. Yo relaciono la ciencia con cierta visión del mundo, con cierto deseo de explicar el mundo y –estoy tentado a decir– de controlarlo. La ciencia, finalmente, en su intento por objetivar las cosas, debe producir cierta ficción para relacionar todo aquello que experimentamos”.



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Le Roy, decíamos, presentará Retrospectiva en octubre en el Museo Jumex. Así se describía la pieza en la convocatoria para encontrar a sus intérpretes: “La obra está concebida como una coreografía de acciones realizadas por seis artistas en el espacio de una galería. Estas acciones crean situaciones que buscan investigar cómo usamos, consumimos o producimos el tiempo. Retrospectiva abarca tres ejes temporales: la duración de la experiencia del visitante, el trabajo cotidiano de los artistas y el surgimiento de una nueva composición a lo largo de la exposición. En lugar de mostrar el desarrollo de la obra de un artista a través del tiempo, esta pieza emplea la noción de retrospectiva como modo de producción: intenta reutilizar material de coreografías anteriores de Le Roy como solista, creadas entre 1994 y 2014, para presentarlo como acciones en vivo, donde se entrecruzan los aparatos del performance teatral y las exposiciones museísticas”.

¿A qué te refieres con “modos de producción”?

Mi idea es usar el trabajo –en este caso mis piezas como solista– para producir algo más. La cuestión de cómo usamos la retrospectiva cambia con cada persona, es decir, produce diferencias. La retrospectiva de cada participante en la obra íteralmente produce retrospectivas individuales. También coexisten las visiones entre los intérpretes y el público. Así lo entiendo en lugar de un estudio histórico de un cuerpo de obra.

¿Qué tanto participa la memoria? ¿Qué tanto te interesa incorporar este concepto?

Mucho. No es lo mismo la memoria del performer que la mía, o mi memoria cuando trabaja con la de ellos, cuando estamos juntos, cuando nos preguntamos juntos, cuando establecemos las cosas que recordamos y las que no. Sus preguntas pueden activar mi memoria... Es una mezcla de memorias.

Pueden mezclarse las memorias, pero tu obra está hecha, originalmente, por y para tu cuerpo. ¿Cómo haces, en ese sentido, para trabajar con otras personas? Finalmente, los intérpretes te están encarnando.

La propuesta no es reproducir, no es rehacer el trabajo simplemente en otra situación, sino ver cómo cada uno puede usar y transformar mi trabajo. Ese es el dilema: lo que uno necesita hacer para desencadenar la cualidad que desea usar. Esto es más importante que la reproducción del trabajo. Al ser material que los intérpretes no eligieron, buscamos que cada uno se sienta cómodo con él y que sea capaz de otorgarle nuevas cualidades. LT



Le Sacre du printemps (2007), en la versión de Le Roy. Vincent Cavaroc

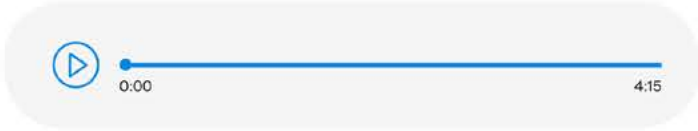
LA CONVERSACIÓN



Casa en dos tiempos

Crónica

Texto: Carlos Rodríguez



En la colonia Santa María la Ribera de la Ciudad de México un nuevo edificio, que se posa sobre una vivienda centenaria, propone la emocionante coexistencia de dos épocas. Visitamos el hotel Casa Mariscal junto al arquitecto y los propietarios.

Tarde o temprano, lentamente, los barrios céntricos de cualquier gran ciudad se transforman. En la colonia Santa María la Ribera el proceso ya está en marcha; aunque, por fortuna, no avanza con la misma velocidad que en la Roma o la Condesa. Aquí el artificio es menos evidente. Sus calles resisten el embate del negocio inmobiliario con infinidad de tiendas de abarrotes (sobreviviendo a la multiplicación de Oxxos), fondas viejas, cantinas baratas, ¡pulquerías! y, sobre todo, gente que saluda con confianza, a la que se le nota el arraigo. Por estos rumbos, podríamos decir, aún no hay necesidad de esconder las canas ni las arrugas. La Santa María es célebre por varios motivos. Fue el primer fraccionamiento que existió en la ciudad, la cuna de la madre Conchita –una monja acusada de ser la autora intelectual del asesinato de Álvaro Obregón– y el hogar de juventud de Thalía, esa insignia del imaginario televisivo nacional. Hoy las rentas en esta colonia son 38% más baratas que en la Cuauhtémoc y 44% con respecto a la Juárez, según un reporte reciente del diario El Financiero. ¿Cuánto tiempo más podrán sostenerse así?



LOS EMPEÑOS DE UNA CASA



MIRANDO AL CENTRO



UNA VIVENCIA

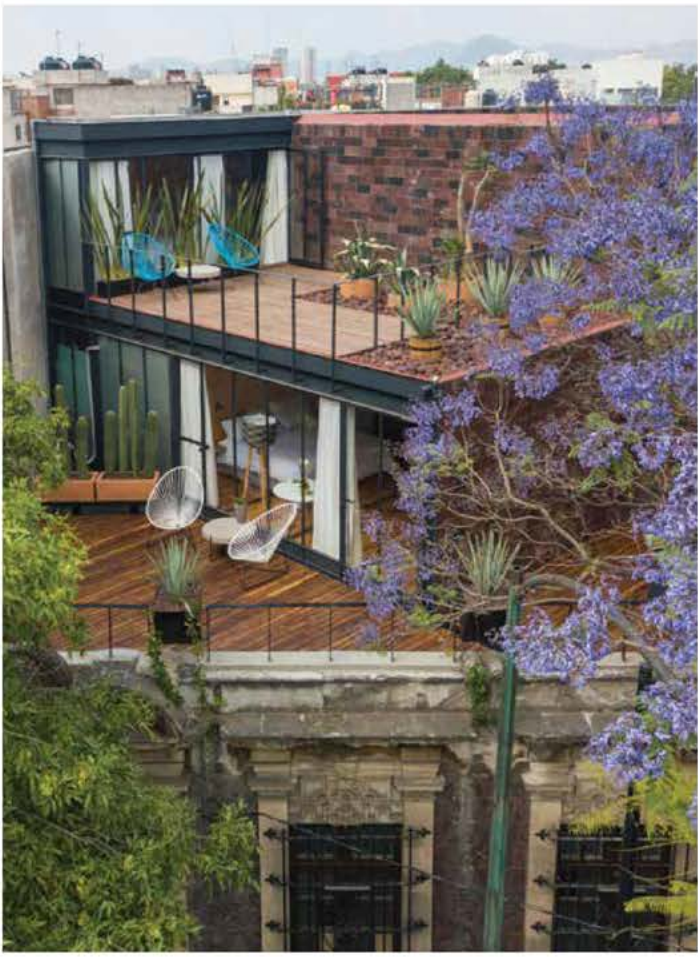
LOS EMPEÑOS DE UNA CASA

Caminando por la calle Salvador Díaz Mirón, un hombre de cierta edad se detiene a mirar el viejo edificio, marcado con el número 183. Sobre éste, que a todas luces es una casona imponente, un entramado de líneas rectas indica la presencia de una construcción nueva. El señor toca la puerta de madera; una mujer pregunta qué se le ofrece. “¿Qué hay arriba?”, quiere saber. “Es un hotel”, le responde. El zapatero, que tiene su negocio en la casa contigua, se mantiene atento a la plática, aunque ya se acostumbró –en poco tiempo– a la sorpresa de vecinos y paseantes curiosos. En efecto: la casa es un hotel, aunque no uno cualquiera. Sobre este inmueble, conocido como Casa Mariscal, se proyectan largas sombras del pasado. Actualmente pertenece a Víctor Jaramillo y Juan Carlos Bautista, que al abrir el Marrakech Salón, en la calle República de Cuba, mudaron la escena gay nocturna de la Zona Rosa al Centro. Jaramillo es documentalista y coleccionista de arte; Bautista es escritor. Llevan más de dos décadas juntos y siempre han tenido preferencia (tanto sexual como social, bromea el primero) por las zonas populares, lejos de lo hip y, por lo tanto, de lo repetido. Hace un tiempo se embarcaron en un proyecto para transformar su casa de la mano del arquitecto Arturo Álvarez.

“Tiene más de cien años y fue diseñada por Federico Mariscal, el arquitecto que terminó el Palacio de Bellas Artes, que hizo el Palacio Virreinal y los de gobierno que están alrededor del Zócalo”, explica Álvarez, que se encuentra en el patio, a un lado de la fuente. Jaramillo acota que la casa fue hecha ex profeso para el escritor Carlos González Peña. El proyectista continúa el relato: “Luego perteneció a la familia del arquitecto José Luis Cuevas, quien diseñó la colonia Condesa y las Lomas de Chapultepec basado en el movimiento Ciudad Jardín. Más tarde fue de su hijo, Francisco Cuevas Cancino, quien llegó a ser embajador de México ante la onu. En realidad siempre perteneció a la misma familia, porque después él la vendió a su hermano, que fundó el Hospital de la Ceguera”. Los propietarios actuales se la compraron a la familia Cuevas hace siete años, con la condición de no demolerla ni talar sus árboles. “El anuncio de la venta era para espantar a cualquiera. La casa tiene nivel 5, según Bellas Artes. Esto quiere decir que no puedes hacer nada. Toda la estructura de abajo es original. La gente que vivió aquí, sin duda, quiso tantísimo su casa”, cuenta Jaramillo.



UNA VIVENCIA



Consciente del impacto que un proyecto de este tipo puede tener en una colonia que se encuentra en pleno proceso de cambio, Jaramillo recuerda la idea con la que Bautista y él iniciaron la empresa: que los visitantes conozcan la ciudad y la colonia de una manera más real. “Nunca nos gustó el estilo estandarizado de los hoteles. Lo que enriquece es volverse parte de un lugar y observar cómo vive la gente. Queremos brindarle a nuestros huéspedes lo que a nosotros nos gusta vivir cuando viajamos”.

En medio de todas las cosas que pasan en la Santa María la Ribera, donde cada vez hay más turistas y más desarrolladores tirando casonas para construir condominios, Casa Mariscal propone apropiarse del espacio desde el afecto y la planeación. Una manera de conciliar el esplendor arquitectónico de antaño con la inminente e irremediable transformación de los barrios. LT

La entrada a Casa Mariscal fue modificada. Un par de columnas blancas dan la bienvenida, luego de atravesar un pequeño porche techado. Al girar a la derecha se descubre un pasillo coronado por una escultura de Mickey Mouse.

“Un huésped pensó que era un Nadín Ospina; la verdad es que la encontramos en el mercado de La Lagunilla”, confiesa Jaramillo entre risas. Al fondo del corredor hay una escalera que gira sobre sí misma; este caracol de concreto lleva a la nueva estructura, que acoge la mayoría de las habitaciones; pero no es la única manera de llegar ahí. Las sorpresas en la planta baja tampoco han terminado. Luego de atravesar la elegante biblioteca, a la que se llega cruzando un pequeño patio circular, se encuentra el patio central, resguardado por árboles centenarios. Alrededor se ubican unas cuantas habitaciones (la estructura nueva, al fondo, acoge al resto). Una de ellas ofrece descansar en una gran cama antigua, con una cabecera de color dorado, al lado de un armario debidamente restaurado. Complementa la ambientación una vitrina, con múltiples objetos dentro. Los muebles fueron encontrados por Jaramillo y Bautista en mercados de pulgas y ferias de arte. “Ninguna de las habitaciones es igual ni en la forma ni en la decoración, todas tienen elementos diferentes”, adelanta Álvarez. La pieza contigua, que Jaramillo considera más la más kinky, presume motivos religiosos por todos lados y conserva uno de los baños originales de la casa. Un carro para transportar maletas, como los que se usan en los grandes hoteles, sustituye al clóset. El tiempo parece detenido, y viene a la mente una frase de Greta Garbo en Gran Hotel: “Aquí la gente viene y va, y en realidad nunca pasa nada”.

Cruzando el patio central se llega a otras escaleras, que conducen al añadido. Álvarez se detiene y explica el modo en la intervención arquitectónica tiene correspondencia con la construcción original, si bien obedece a una lógica estructural y espacial propia. “Se alzaron unos marcos y, sobre ellos, una estructura de acero a 45 grados. Eso generó muchos espacios triangulares. Es una de las cosas que quería lograr: no largos pasillos atravesados por puertas –una distribución vinculada a la idea original de Mariscal, acostumbrado a hacer edificios públicos, muy amplios– sino más bien espacios que se van abriendo y conectando, creando una dinámica de extensiones habitables”.

Las habitaciones comparten sólo dos características: los baños terminan en triángulo y todas poseen una terraza privada. Algunas tienen dos pisos (una de ellas es casi una casa japonesa, pues el ancho del espacio es muy reducido con respecto a su longitud), otras cuentan con doble altura y tapancos. Se utilizaron materiales sencillos de acabado impecable. Los muros exteriores están recubiertos de tezontle; en los interiores hay mármoles nacionales, de Santo Tomás, y madera de pino en las cabeceras. La herrería, realizada con precisión, es otro elemento importante del conjunto: las ventanas y los percheros triangulares, diseñados por el arquitecto, aportan un sutil toque industrial, que contrasta con la decoración a base de fotografías, objetos y curiosidades de la colección de arte y diseño de Jaramillo y Bautista. La organización de las habitaciones logra que ninguna quede frente a otra; todas miran al patio, hacia los árboles.

Una manera de conciliar el esplendor arquitectónico de antaño con la inminente e irremediable transformación de los barrios.



40 años, 40 voces

Reportaje

Texto: Alfredo Narváez y Ricardo Velmor
Fotografías: Ricardo Velmor



A cuatro décadas de la primera Marcha del Orgullo Gay, esta reunión de testimonios, realizada en colaboración con Anal Magazine, y que tendrá continuidad en nuestra página web, ofrece un mosaico que aspira a expresar la diversidad sexual-creativa mexicana.

Durante cuarenta años los rebeldes de la heteronormatividad han caminado por el Paseo de la Reforma en una marcha siempre polémica. Ha sido criticada por ser un carnaval, decadente, comercial, desorganizada. De cualquier forma, siempre ha roto esquemas, tanto para la derecha como para la izquierda. Son cuarenta años ya de visibilizar la disidencia y la diversidad sexual por la principal avenida del país.

Los antecedentes de la Marcha del Orgullo Gay pueden rastrearse en el Frente de Liberación Homosexual, un grupo de reflexión política creado en la Ciudad de México en 1971. Entre sus integrantes había intelectuales y artistas, como Carlos Monsiváis y la actriz Nancy Cárdenas. Pero la reflexión quiso ser acción. En 1978, conscientes de la importancia del décimo aniversario de la matanza de estudiantes del 2 de octubre, hombres y mujeres homosexuales se unieron a la marcha luctuosa como un contingente que proponía solidaridad y luchaba por la memoria y por el futuro.

Queremos celebrar este importante aniversario de la Marcha del Orgullo como espacio de creatividad y creación de un discurso político y estético diferente. Para ello presentamos una lista singular: cuarenta voces de la diversidad sexual mexicana. Creadores que no sólo son artistas y diseñadores, sino también gestores culturales, curadores, editores y personas del mundo de las ideas. Enlistar siempre genera polémica, pero no pretendemos que ésta sea una lista definitiva. Incluimos a hombres y mujeres, talentos maduros y emergentes. En este número de aniversario de La Tempestad presentamos a diez de ellos; los otros treinta, por razones de espacio, se podrán conocer en el sitio web. No hay jerarquías, todos son iguales en importancia.

Ésta es la primera lista de la creatividad no heterosexual en México. No sabemos si esa creatividad es mejor o peor, pero creemos que sin duda es diferente. Una de las razones para decidir hacerla fue una premisa: crecer como joven no es fácil en México, a pesar de los avances recientes. Esperamos que estas cuarenta presencias sean espejos que puedan decir a los jóvenes –y a algunos adultos– que existir siendo diferente importa. Existir como distinto no es sencillo, pero la creatividad y la persistencia han sido la bandera de batalla de muchos, como esta lista nos enseña.

Son miradas que nos muestran un México creativo, talentoso, sexualmente muy diverso y orgulloso de serlo. Los cuarenta años de la Marcha del Orgullo no han sido fáciles, pero sí enriquecedores. Ahora nos queda provocar el futuro que queremos.



Ximena Cuevas
1963 | Videasta



Francisco
Cancino 1985
| Diseñador de



Lorena Wolffer
1971 | Artista del
performance



XIMENA CUEVAS
1963 | Videasta

Nací en el mundo del arte. Soy de las privilegiadas. Lo mamá de cuna. Ser hija de artista es no tener ningún tipo de frontera para entender el arte como parte de la vida. Mi papá me dibujaba personajes en el cuerpo, que cobraban vida. Él iba llenando la hoja en blanco de personajes, de mundos imposibles. Naces en el mundo del arte y la mirada es otra.

Mi trabajo tiene que ver directamente con mi vida. De una manera completamente natural, desde que tomo la cámara de cine lo que veo es un mundo femenino. No pienso que hago un cine gay de mujeres, sino que surge de mí y se alimenta de lo que soy. Nunca me lo pregunto.

Es muy importante encontrar tu reflejo en la cultura. En la antigua Grecia la cultura era un deber cívico, porque es el espejo de nuestras pasiones, virtudes y vicios. Iban a los pueblos y le pagaban a la gente para que fuera al teatro, para verse reflejados, para entender quiénes eran. Es importante que en una cultura se vea todo tipo de géneros, porque ése es nuestro espejo. Si los griegos lo planteaban así, qué más se puede decir.

Me tocaron unos años ochenta de absoluta libertad, irreverencia, creatividad, pasión. De un desgarramiento tremendo. Se empezaron a morir nuestros amigos, el sida se volvió parte de nuestras vidas. Tenemos una relación con el arte en la que no hay pretensión de futuro, no hay pretensión de ser: no voy a ser, no va a pasar. Porque somos mortales, porque nos morimos. Se dice como cualquier cosa, pero son tus

